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Chalcographimania;

OR, THE

PORTRAIT-COLLECTOR AND PRINTSELLER'S

CHRONICLE,

WITH

Infatuations of every Description.

A HUMOROUS POEM.

IN FOUR BOOKS.

WITH COPIOUS NOTES EXPLANATORY.

BY SATIRICUS SCULPTOR, ESQ.

Cacoëthes Carpendi.

"If the Cap fits, wear it."

London:

PRINTED FOR R. S. KIRBY, LONDON-HOUSE-YARD,
PATER-NOSTER-ROW.

1814.

J. G. BARNARD,
Skinner-Street, London.

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Dedication.

TO

JAMES BINDLEY, Esq.

DEAR SIR,

AN intimacy of many years standing, and the *data* of our births not being very far removed, prompts me to select you as the Personage best calculated to patronize this playful ebullition of my Hudibrastic Muse, which is solely intended to act as an wholesome corrective to individuals, whose

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faculties, diametrically opposite to your own, possess no one requisite necessary for the prosecution of that pursuit which they have most unthinkingly adopted, and for which you justly claim unrivalled pre-eminence; permit me, therefore, to subscribe myself, with every sentiment of respectful regard,

DEAR SIR,

Your most obedient and very

Humble Servant,

THE AUTHOR.

Cambridge, Aug. 30, 1813.

Preface.

NOTWITHSTANDING the playful vein of ironical satire that characterizes the ensuing pages, I think it expedient to acquaint my readers that the information they contain is not the mere result of a few months enquiry, but owes its foundation to many years research into, and connexion with, the Mysteries of *Chalcographian* and other *Manias*.

From the nature of this work, it may very naturally be inferred, that I have been a constant attendant at print, and book sales, and

am perfectly well versed in all the intricacies of *Collecting*, than which nothing is more certain, as I am not only personally known to the living tribe of *Chalcographians*, but was very closely connected with all the most celebrated personages that have figured in the Drama of *Collecting*, but who have now paid the last debt of nature, leaving the produce of their labours to the *British Museum*, or consigning them to the fate of the *Hammer*.

As secrecy is the main object, which I am desirous to accomplish, in offering this volume to the public, I must confess I have not only found it very difficult to select a channel applicable to my purpose, but was equally perplexed in adopting a style of writing that

was likely to veil me in obscurity. This work, trifling as it may appear, was written over two successive times prior to its being decked in the present costume, but for very cogent reasons, I thought it most advisable to cancel such manuscripts, in order to produce the present ebullition of my fancy, which may thus stand a chance of being palmed upon some poetaster of the day, leaving me in the full enjoyment of that enviable pleasure which results from mingling unsuspected with the numerous conjecturers that will hazard their opinions in consequence of the present publication.

As the shaft of ridicule is divested of its poignant sting, when hazarded at the expence

of sterling truth, I deem it most essentially necessary to assure the public, that upon the score of veracity my several statements are so strictly in unison with absolute matter of fact, that I would most willingly subject the reputation of my work on this head, to the decision of any unbiassed individual long acquainted with Gentlemen Collectors and the Printselling Trade; being thoroughly convinced that such fiat would prove in accordance with the several assertions herein contained.

It is almost superfluous to remark, that in a work like the present (to use a metaphoric mode of expression) the shoe will very frequently pinch the wearer; a species of infliction which nothing but the most urgent neces-

sity could have prompted me to adopt; but, when a disease is found next to irremediable, the administration of lenient prescriptions is not likely to effect a radical cure, as in such cases it is absolutely necessary that the instrument *should probe* in order to cleanse the gangrened wound; wherefore, like an experienced operator, I have felt the urgent necessity of administering caustic to the afflicted part.

Being by nature a very quiet inoffensive man, I should act with injustice to myself were I not thus publicly to assure the community at large, that I harbour no animosity whatsoever towards any particular individual thus blazoned on my page; and with this assurance, I shall now close my laconic Preface, quoting the ener-

getic exclamation of *Ovid*, as strictly applicable to the subject matter of the ensuing pages.

Proh superi! quantum mortalia pectora cæcæ
Noctis habent.

N. B. *As it is not unlikely that the rage for illustrating may extend itself even to the present volume, I have carefully inserted two very copious Indexes, in order to facilitate the Collector in this New Cacoëthes.*

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ERRATA.

Page 14, for *Throsby*, read *Thoresby*; and for *Leicester*, read *Leeds*.

—— 76, line 4, of poetry, for *deeds*, read *duds*.

—— 93, line 2, of poetry, instead of *fiats*, read *flats*.

Chalcographimania.

BOOK THE FIRST.

Chalcographimania.

BOOK THE FIRST.

Tribus Anticyris caput insanabile.

HORACE.

Collector's head I will ensure,
Three *Anticyræ* would not cure.

ERE print collecting first broke out,
Your Cits knew what they were about,
Behind the counter standing smug,
As in a blanket's stow'd a bug,
They thought not then of *Hollars, Passes,*
Or *Faithornes (a)*; no such silly asses,

(*a*) The personages above-mentioned were very celebrated hand-

Auctioneer's Poetic Prose.

But stuck to *Cocker's* rule of yore,
Which states that two and two make four,
Whereby they well solv'd mundane itches,
By filling pockets of their breeches.
And never knew what 'twas to hear
The glib tongue of an Auctioneer,
Who now-a-days in fibbing mood
Of *gallows* makes an *hanging wood;*
And paints a *stagnant ditch* to be,
Fine stream of limpid purity;

---

lers of the burin. Of the Passes, who were Hollanders, there was a family, consisting of *Simon, Crispin, William,* and *Magdalena,* all of whom were engravers, and flourished during the reign of *James the First. Hollar,* whose industry was almost without a parallel, lived during the reigns of *Charles the First* and *Second,* while *Faithorne* displayed his matchless glossy stroke during the period of the *Commonwealth.* The major part of the productions of these respective artists are very rare, and produce high prices.

Auctioneer's Poetic Prose.

In short vows ev'ry thing uncouth,

Till *Going:—Gone*:—knocks down *Untruth (b)*;

(b) The late Mr. Chr—st—e was most renowned for the fluency of his tongue, a convincing proof of which the above instance will fully make manifest, the facts being as follow: Mr. C——— had a dwelling to dispose of, situated at some distance from Town, which was any thing but picturesque, as a gibbet was in view, while a miserable ditch skirted the garden. In the course of his flourishing description, he literally denominated the former a *beautiful Hanging Wood*, while the latter was *transmogrified* into a *fine meandring stream* of water, which, together with many other flights of poetic prose, so completely worked upon the mind of a gentleman present, that without having visited the premises he became the purchaser. I leave to the reader to form an opinion of his astonishment on viewing the spot in question. The Auctioneer's rhetoric proved however of no effect, as the gentleman ultimately compelled Mr. C—— to resell the mansion, with all its *concomitant beauties*. Neither was this gentleman ever surpassed in the essential art of *picture puffing:* one instance of which I cannot help recording, having been present upon the occasion. A painting, possessing no one attribute that could entitle it to commendation, being put up, and no individual feeling a relish for the lot, our auctioneer, in order to palm it if possible

Origin of Catalogus.

For of all Tradesmen none's so glib,
As Auctioneer at telling fib.

Yet why thus from my theme digress,
In proper place I shall lay stress
On Pulpit Monarchs :—therefore now,
'Fore hero of my tale I bow,
With *Chalcographians* wond'rous dasher,
In time of yore dubb'd, *Haberdasher (c) ;*
Yclepp'd in prints an *Astrologus*,
And nam'd sage Mister *Catalogus ;*

---

upon the company, expressed himself in the following terms; "*It wants nothing but a touch of the Promethean fire to start "from the canvas and fall a-bidding.*"

(c) Whether any personal allusion be intended by selecting an individual of the above trade, the writer leaves the *Chalcographimanians* to discover.

Foundation of the Mania.

When Cit he well knew how to wheedle,
O'er thread, tape, bobbin, silk, and needle,
Could sport with dame a joke, to win
Her custom, on a corking pin;
And with true puritanic face,
Avouch'd his buttons good and lace;
From which such profits were acquir'd,
As gain'd all comforts he desir'd;
And made him thus turn staunch projector,
Of *Chalcography* grand Collector;
Whereby his thoughts, like modern Plato,
Of each Lot rare teem'd with the fate O!
Enamour'd thus my Knight became,
And cherish'd print-collecting fame *(d)*.

(d) *Licet superbus ambules pecuniæ,*
Fortuna non mutat genus.

Foundation of the Mania.

One eve—portentous was the day,
While soaking with a friend his clay,
Behind the door hung hock of bacon,
Whereof that noon he had partaken;
Which was in glass reflected seen,
That o'er the chimney hung I ween,
When *Catalogus* glowing hot,
And seizing, fancy-fir'd, the pot,
Exclaim'd without a word of stricture,
" My friend, my friend, Oh! there's a picture *(e)*;

(e) That this circumstance did occur to a tradesman, the writer most solemnly declares, and that from the moment he beheld the *reflected Hock of Bacon*, he became a red-hot Collector; his first purchase being a most vile copy of Rubens' celebrated picture of the Tribute Money. This mania was ultimately attended with very disastrous consequences, as the individual alluded to was in the end reduced from a state of comparative affluence to absolute beggary.

John Bull's Opinion of the Arts.

" A work like this I'd money stake on,
" And everlasting gorge on bacon:"

Mine host who dealt in butter, cheese,
And eggs, then lolling at his ease,
Exclaim'd—" For cart-load as I live,
" Of *picture* trash I would not give,
" To hang each chamber's walls around,
" Of Single Gloucester cheese a pound.
" If I for flesh of hog feel itch,
" I've always ready well-cur'd flitch,
" Or *ven* I flesh and blood wou'd see,
" There's *vife*, and daughter Margery:
" And as for paintings of green fields,
" With streams and all the country yields,
" To my mind *picture* ne'er excels,
" Sweet *Islington* and *Bagnigge Wells*."

Praiseworthy Indignation.

A slur thus thrown upon the art,
Thrill'd *Catalogus* to the heart;
Who thus held converse with himself:—
" Shall I with purse o'erstock'd with pelf *(f)*,
" And instinct of the higher class,
" Herd still with such an arrant ass?
" Forbid it bobbin, tape, and lace,
" I'll quit the city, drudging place;
" And henceforth bid such dolts defiance,
" Leaguing with Auctioneers and Science."
With mind thus fir'd, the just reflector
Of bold *Achilles* fam'd or *Hector*,
Our bobbin knight friend Blue-mould quits,
Resolv'd to bid adieu to cits:
So strait to Haberdasher blade,
Good-will is sold and stock in trade;

(f) *Fortuna nimium quem fovet stultum facit.*

The Hero's Person described.

When fraught with no one germ of pity,
Great *Catalogus* leaves the city;
And to regale with Sales his heart,
Takes lodgings near the Picture Mart,
That he *Don Quixote*-like—may glance,
And tilt at every lot—the lance;
Since *bacon-hock* had left a stamp,
No earthly pow'r could ever damp.
Thus Champion *Catalogus* see,
'Scap'd bonds of Haberdashery;
Fraught with a soul that might stand stilt on,
And war with *Shakspeare* wage, or *Milton*;
Whose brain for grand pictorial flow,
Might *Raphael* daunt—or *Angelo*.
For whoso dares look half so big
As he who wisdom gleans from Pig?

But now his person to describe—
He was in troth of dumpling tribe;

Costume of Catalogus.

'Neath jazy white as fat of mutton,
Was circle seen like mould of button;
Wherein were set two sharp black eyes,
With grunters' vying for the prize;
Which o'er the cheeks of pimply red,
Shone knobs of jet on coral bed;
While features spoke conception dense;
Replete with all—save common-sense:
The stomach like the face was round,
True type of *Aldermanic* mound,
His thighs were short; each leg was thin,
And club-foot base to either pin.

As for his garb, cock'd hat he wore,
Like beaver gilt o'er hatter's door (*g*);

(*g*) Lest the reader should erroneously be led to infer that the head-covering in question is after the modern fashionable shape, it is but needful that I should place matters in a just point of view; therefore, I beg leave to acquaint him that the beaver of our

Costume of Catalogus.

The coat was blue, of full dimension,
His vest of silk brac'd stomach's tension:
For brigs he wore choice glossy satin
Whose breech had well ta'en Whitbread's vat in,
While mottled worsted cloth'd each leg,
That look'd in Hessian boot a peg;
Nor treat friend reader with disdain,
Though mention'd last—gold-headed cane;
Which ranks with Doctor of Degree,
The half procurement of his fee,
Since sconce with him is oft as thick
And brainless as companion *stick:*
Wherefore with *Esculapian bane,*
'Tis *head* 'gainst *stick,* and *stick* 'gainst *brain.*
Arm'd *cap-a-pee* thus view my Knight,
On Hobby dare the Auction fight,

Catalogus is framed after the fashion of those gilt gingerbread hats which are annually strung up at *Bartholomew Fair.*

The Hero's Invocation.

With gold he vows the palm to win
By bidding bold, through thick and thin;
A name, a name, he must ensure,
And burns to rank *Great Connoisseur (h)*.
Not Alexander, Cæsar, Boney,
Ambition holds so much a crony;
As *Catalogus* sought to view,
His name enroll'd with prime *Vertu*.

" Ah!" would he cry;—" could I but boast,
" A Musgrave's *(i)* fame, though now a ghost,
" Was I not as I am, a stranger
" To deep intricacies of *Granger*,

(*h*) *Digito monstrari et dicier hic est.*

PERSIUS.

(*i*) The foundation of S—r W—ll—m M—sgr—v—'s collection was the purchase of the stores of Mr. Throsby, the historian of Leicester, which were procured for a very mediocre price; where-

The Hero's Invocation.

" But *Caulfield*-like *(j)* who claims oblation,
" Was vers'd in godlike *Illustration*,
" Of *Burnet, Clarendon,* and *Pennant (k)*,
" Then Wisdom's mansion I should tenant;
" And claim perhaps the envied thanks,
" Of thrice renown'd Sir *Joseph Banks.*

---

as at the sale of the M—sgr—ve effects by R—ch—rds—n, they produced the most enormous sums.

(*j*) This personage, concerning whom more will be said in the progress of the poem, is very justly esteemed one of the best judges of old portraits now living.

(*k*) As it is more than probable that this volume may fall into the hands of many individuals unconnected with *Chalcographimanian pursuits,* I think it necessary to state that the *Mania* has for many years existed among collectors of illustrating the four above-mentioned works with portraits and views; the volumes in question being either interleaved with folio paper, or else inlaid upon sheets of the largest atlas size, in order to admit decorative prints of all dimensions, without being compelled to double them.

The Hero's Invocation.

" O! for a J-ff-ys' potent brain,
" The sound profundity of Th-ne,
" A R-ch-ds-n's immortal glow,
" Capacious scull of *M-lt-no;*
" Or that I had the mazes trod,
" Of sly *C-ln-ghi*, or great D-dd;
" With Gr-v-s in cunning could keep pace,
" And vie with S-m—co, Smith *(l)*, or St-ce;
" Knew like a *N-ch-ls (m)*, print and book,
" Or had the keenness of *Tr-phook (n)*,

(*l*) Few persons connected with the printselling trade are more deserving approbation than Mr. T. Sm—th, whose assiduous research into every thing connected with the antiquities of our metropolis, justly entitle him to the applause of every Topographical Collector, independent of which, as the father of a family, his conduct is deserving the warmest commendation.

(*m*) This most respectable individual is allied to the niece of the late Ald—rm—n B—yd—ll, who is herself a great portrait collector; indeed, so universally is the integrity of Mr. N—ch—ls

The Hero's Invocation.

" Of *Norfolk's B—t (o)* claim'd the skill,

" That gave poor *St-w-rt* bitter pill;

established among the trade, that in case any variance occurs in affairs connected with bookselling, both parties are usually satisfied by nominating Mr. N. as umpire, whose fiat is deemed at all times conclusive. Far different however was the conduct of another bookseller named N—c—ll, who has long since been a bankrupt, and was indebted for his first rise in the world to the following circumstance: S--r J--hn Ing—lby, of R—pl—y castle, who was residing in Switzerland at the period alluded to, had a very extensive and valuable library of the choicest old literature, which the B— r—n—t's steward, not conceiving of any value, took upon himself without consulting his absent master, to dispose of to the last mentioned Mr. N. who, in exchange, furnished the library with *modern works*, to the no small discomfiture of S—r J—hn, who found upon his return to England that all the *Black Letter Lore* was NON EST INVENTUS.

(*n*) This bookseller had the good fortune to purchase, by mere chance, a unique tract from the press of Caxton, not mentioned by *Ames*, or any other typographist. The subject of this curious specimen was a Latin oration of the Duke of Burgundy of that æra, upon his investiture with the Order of the Garter. Mr. Tr—ph—k caused fac-similes of the type to be cast, and then

The Hero's Invocation.

" Or rank'd with *D—rd—s (p)* cutting blade,

" That rarely trounc'd bookselling trade.

had a few copies struck off, which he sold at good prices, after realizing a round sum by the original specimen.

(*o*) The above man, whose butcher-like person is the precise type of his mental endowments, which rank upon a par with those of the b—e creation, was for a series of years the companion of and caterer for the D—ke of N—rf—lk, nor did his grace scruple to visit this dealer, when immured within the walls of the Fleet prison; there is however nothing very astonishing in this predilection, as he no less made a crony of the late St—n—y B—w—s, of Str—thm—re renown, who paraded the rules of the Bench for a series of years. This B—t procured a large sum of money from St—w—rt the Auctioneer, upon a collection of works, which when disposed of did not net the sum advanced by several hundreds, notwithstanding which the creditor has in vain sought to recover the amount, B—t putting off payment by the litigious expedient of removing the action from court to court, so that it is more than probable the Auctioneer at length harassed out, will relinquish his claim altogether. To this circumstance we may subjoin another illustrative of this man's character. He had bargained for a book with Fl—y—r of the Strand, who possessed two

The Hero's Invocation.

" Nor less renown'd among the *Quorum*,
" Well vers'd in costume—— *T—mmy C—r—m.*
" Come and illume me *Je-cky Sc-tt;*
" Who cross'd the Tweed not worth a jot:
" With scarce a kelt to shield poor breech,
" Well arm'd with arrogance and itch.

---

copies of the work in question, one being in much finer condition than the other. B—t however, not choosing to give the sum required for the best, paid for the inferior copy, but on conveying his purchases to the hackney-coach, took especial care to carry the highest prized volume in lieu of that which he had actually paid for; nor could the bookseller ever procure the smallest remuneration.

(*p*) This Irish Catholic collector, whose relationship to a late M--rch--ness, procured him for a period the countenance of the M---rq---s of B--ck---ngh---m, after trafficking in pl—s, editing the Or---cle newspaper, in conjunction with *P—t—r St—w—rt*, buying and selling books and prints, and lastly, *flying paper kites*, that is to say, carrying on a promissory note traffic, was at length compelled to retire from the gay scenes of the metropolis, and assume a false appellation, leaving his name upon the ledgers

The Hero's Invocation.

" And come of Scotia's race, another
" *B~~o~~k~~b~~l~~n~~d~~n~~g* Bill, the former's brother;
" Their glowing feats, O! let me sing,
" That make the Auction chambers ring.
" Since more or less they both extend,
" To me their aid, and prove the friend:"

Thus *Catalogus* sagely spoke,
Burning to burst the pond'rous yoke
Of *Ignorance*, that bound his brain,
In dull Bœotia's leaden chain:—
With inspiration fraught, he hies,
And volumes four of *Granger* buys;
Granger—whose biographic page,
Hath prov'd for years so much the rage;

---

of numerous dealers, who, to the present hour, have just cause to regret their connection with this *universal empiric*, who saved his *Bacon* by sojourning at HAM.

Engraving and Wood Cuts.

That scarce one book its portrait graces,
Torn out alas! each author's face is *(q)*.

My Hero reads, and thinks, and reads,
As future *Chalcographian* deeds
His brain with mad'ning frenzy fire;
" For prints;" he cries, " I burn, expire!
" Ah give me portraits good or bad,
" To physic fancy running mad;
" Impressions bright, or if *rariss.*
" Impressions dull wont come amiss *(r)*;

(q) The shameful practice of mutilating old books, which continued unabated for a series of years, has at length subsided, the generality of collectors being now just as eager to restore the heads to their mutilated works, as they were formerly eager to tear them from the volumes in question.

(r) I cannot better evince the comparative value of prints, according to the state of the impressions than by instancing a small portrait of the *Marchioness of Buckingham*, of the period of

" Nor be forgot choice wooden cut,
" Of *Skelton* or the *Cut-purse* slut *(s)*;
" Cost what they may, I must possess 'em,
" They are my idols, good heav'n bless 'em *(t)*."

James the First, engraved by *Magdalena Passe*, a common specimen of which is not worth *five shillings*; whereas a fine head from the same plate will bring *ten guineas*, and if a proof could be produced it would in all probability realize *twenty*.

(*s*) I now deem it necessary to remark that my wonder has uniformly been excited upon inspecting illustrated Grangers, to observe heads inserted which in all probability did not bear a trace of the personages whom they are stated to represent; that a writer so competent should therefore have enrolled these abortions upon his biographic page is wonderful. In addition however to such pretended likenesses as *Selman* the pickpocket, *Nell Rummin* the ale-wife, in the reign of *Henry the Eighth*, *Bull* and *Farnham* the weavers, and countless others, I shall quote two cases where the portrait of one man is assigned as the resemblance of another; instance *Caxton* and *Pinson*, the printers, the former being the likeness of an Italian poet, and the latter a copy of a folio wood-cut, representing a foreign man of literature.

(*t*) *Si foret in terris rideret Heraclitus.*

Granger, Bromley, Pilkington, Strutt, &c.

Great *Granger* read huge Bromley's text *(u)*:
True Cataloguing lore came next;
Whose page renown'd was read *sans* ceasing,
Fell cacoethes thus increasing:
In due succession *Strutt* was bought *(v)*,
With sacred *Chalcography* fraught;
From *Finiguerra's* graven brass *
(Which W~~ee~~db~~ii~~rn vowed naught could surpass †,

(u) This volume, although incomplete, is a proof of infinite perseverance and industry, and well deserves the commendation of every Chalcographimanian.

(v) Strutt's Dictionary of Engravers, which now produces a very exorbitant price, is a specimen of infinite ingenuity; indeed, all the productions of this writer are of invaluable utility for the curious matter they contain, and are very justly appreciated by the antiquarian and every lover of *Vertu*.

* The discovery of Chalcography, like many other useful arts, proved to be the mere result of chance. Thomas Finiguerra, a native

Granger, Bromley, Pilkington, Strutt, &c.

And D—bd—n great Typographist,
Who on this subject did insist;

---

of Florence, who was a goldsmith, and flourished in the fifteenth century, is the personage handed down to posterity, as the original discoverer of engraving, which is said to owe its origin to one of the following circumstances, though the latter appears to me as being by far the most natural, and consequently bears the greater resemblance to truth. *Finiguerra* it is stated, chanced to let a piece of copper fall into some melted sulphur, where the ink with which he had filled the incisions made upon the plate left the impression of his work upon the mineral in question. The other narrative states that a washerwoman happened to leave some damp linen upon a plate whereon the artist had been working, when a faint impression upon the cloth happening to meet Finiguerra's observation, he tried the experiment on moistened paper, the satisfactory result of which led him to prosecute the *Chalcographian Art.*

† The W—db—rn family, consisting of four personages, which now blazes in every branch of the pictorial art, owes its origin to a sweeper of the streets, from which main stock has sprung this enlightened *Quartetto*, whose respective avocations are as follow: *Printselling*, *Book-vending*, *Picture-dealing*, and *Frame-*

Granger, Bromley, Pilkington, Strutt, &c.

Whereas the burthen of his song,
In *lieu* of *Right* throughout was *Wrong (w)*:)

making. I have only to add that the *Merchant of Old Canvas* is much indebted for his rise to the patronage of the *Duke of Hamilton* and *Earl Fitzwilliam*.

N. B. The Chalcographian brother pretends that he can ascertain the precise age of paper by its *taste*.

(*w*) In order to introduce the present note, I must acquaint my readers that Mr. *D—bd—n*, towards the termination of the first volume of Ames's *Typography*, at page 363, acquaints the public by way of supplementary note extraordinary, that he has made a most wonderful discovery in the *Chalcographian* art, which he introduces to notice in the following words:

" At page four it has been asserted, on the authority of *Huber*, " that there is no engraving extant with the name of *Finiguerra* " inscribed upon it. In a conversation with Mr. Woodburn, jun. " of St. Martin's lane, (whose choice collection of early engravings " and antiquarian knowledge of the art are equally conspicuous) " and mentioning to him this dictum of *Huber*, I was not a little " delighted, as well as surprised by his shewing me the original

Granger, Bromley, Pilkington, Strutt, &c.

E'en to engravers doom'd by fate
To send forth prints of recent date:

" engraving, of which the opposite plate is a fac-simile, reduced to " the exact proportion of one-half. Mr. Woodburn conjectures " with good reason, that the reversed initials ⅃ ⅂ I were intended " for *Thomas Finiguerra Incidebat* or *Incisit*. I need hardly in- " form the reader of the singular value of the original, which is in " all probability unique, nor of the spirit and expression of the " composition itself, considering the very early period of the art in " which it was executed. Although such an ornament may be " considered somewhat misplaced in a work which treats princi- " pally of Typography and Literature, I could not resist the " temptation of gratifying the public with so important an acqui- " sition to the History of Engraving."

The subject represented in the engraving thus cited, is Hercules destroying the *hydra*, which was purchased by W—db—n, of Thane the printseller. This most flourishing account was of course productive of vast effect upon the minds of *green-horn* collectors; but I must candidly avow, that from the very first moment I glanced upon the copy in question, I felt assured that its original was not produced from the burin of *Finiguerra*. Thus matters continued until the copy of an undoubted engraving by

Granger, Bromley, Pilkington, Strutt, &c.

One liking will another hatch
Itching augments—the more you scratch:
Thus *Pilkington* on painters came *(x)*,
Increasing bright pictorial flame;

Finiguerra, preserved at *Paris*, made its appearance, thus setting the matter at rest; in addition to which I have since been favoured with the inspection of a still more beautiful specimen of this rare engraver's art in the possession of Mr. Ottley, a gentleman of refined taste, which affords the most incontestible proof that the boasted unique of D—bd—n is nothing more than *mus in pice*. During the progress of the B—bl—m—nia, this writer thought fit to level his shafts at Mr. G—rd—n—r, the bookseller, of *Pall Mall*, whose singularity of character is perfectly well known: that attack was manfully repelled to the discomfiture of the typographist, who, fired no doubt with this *Finiguerra* specimen of *Chalcography*, thought fit to issue into the printselling mart, which is already overstocked, a series of portraits, possessing but little, if any claim to the patronage of the Collector.

(x) This work, which did not originally display any great degree of acumen, is even rendered less worthy of commendation, in consequence of the annotations of Mr. *Fuseli*, who edited the last

Granger, Bromley, Pilkington, Strutt, &c.

And *Orford* too his mind acquainting,
With *Anecdotes* of *British Painting (y)*,
Whilst of *Engravers* volume shrew'd,
The soul of knight still more imbu'd;

---

edition. With respect to the disquisition on the arts written by *Barry*, and which contains much unjustifiable reprehension of his present Majesty's judgment, in countenancing Mr. West as an able painter; it is not universally known that this objectionable part, which proved highly detrimental to *Barry*, proceeded from the pen of *Peter Pindar*, otherwise *Doctor W—lc—t*, who never made known to Mr. *Barry* the substance of what he had inserted prior to the work being issued from the press. I should in this place deem myself extremely remiss, were I not to express in the warmest terms my respect for our Sovereign's taste, who, unlike his ancestor *George the Second*, when he thought fit to turn his back upon *Hogarth*, has never failed to evince the most pointed predilection for the arts, and has uniformly extended his patronage to every skilful practitioner of painting.

(*y*) The above nobleman, who may be termed one of the first founders of the *Chalcographian dynasty*, was nevertheless no particular friend to genius, which his conduct to *Chatterton* sufficiently testifies; neither does he appear to have been more mind-

With ardour to attain the goal,
And stamp true *Mania* on his soul.
He had fierce ague of the wits,
Assail'd by cold or burning fits;
By day warm fancy all-creative,
On nothing ran but *illustrative;*
By night his genius on the spin,
In dreams brought *Strutt* and *specimen;*
In fine, hot brain cou'd ne'er pass stricture,
On aught save portrait, plate or picture.

Thus having plainly shown to sight,
Foundation of mine hero's flight,

---

ful of those persons who had every claim to his consideration, since Kirget, the printer of all his lucubrations, which issued from the private press at *Strawberry Hill*, after assiduously serving him for nearly thirty years, was at his lordship's death turned adrift, with a paltry legacy; whereas his *French valet* was rendered comfortable for life.

The noble furor of his mind,
To turn Collector most refin'd;
Enrolling name with *Syk—s* renown'd
Who for old head paid *seventy pound (z)*;
Or *Bl—ndf—rd's M—rq—s* whose bright glow
Spent *thousands* on Boccacio *(a)*:

(z) The individual here quoted, at the sale of S—r J—ms L—k—s prints, paid the above price for a portrait of *Sir Henry Inglefield*, engraved by Faithorne, which was not only a bad impression, but in very poor condition; and the same personage also paid nearly *fifty pounds* at Graves's sale for an equestrian print, representing the *Earl of Oxford* and *Lord Southampton* on horseback.

(*a*) This specimen of typography, of which there are only two copies existing, was stolen from the Vatican at Rome during the Gallic depredations committed in that celebrated city. This extreme rarity is owing to the conduct of the then wearer of the *tiara*, who condemned the whole edition to be burnt, on account of the licentiousness which pervades the whole work.

Chalcographimaniacs, &c.

Or *Sp-nc-r's Earl* who fought red hot,
With *M-rq-s* for the self-same lot;
Or *B—ll* to *Granger* firmly knit *(b)*,
With daughter decking holy writ *(c)*:

At this momentous epoch in the annals of auctioneering, the great competitorship was between the M—rq—s and E—l Sp—nc—r, who possesses one of the most classic libraries in the kingdom. The sum at which this copy of the *Decameron* was knocked down proved £.2266.

Rarus enim fame sensus communis in illa,
Fortuna.

JUVENAL.

Our noble M—rq—s has also a most incurable itch for books of *emblems*, which he will purchase at any price, and in regard to himself, he certainly may rank as the *Emblem of Death*, with which stricture I will now wind up my comment.

(b) As a collector for *Granger*, Mr. *B—ll* deceased was very conspicuous; but on the score of his *liberality*, more this deponent saith not.

(c) The lady here adverted to, who is now chronicled with the

Chalcographimaniacs, &c.

Or *N~~o~~-rf~~o~~lk's Duke* who plays bo-peep,
With tradesman herding to buy cheap *(d)*;

---

dead, possessed during her terrestrial pilgrimage a most violent cacoëthes for scriptural illustrations, in which pursuit she is now imitated by L—rd M—rk K—rr, respecting whose judgment more will be stated in the progress of my annotating pages.

(*d*) No individual is more fond of increasing his collection than the nobleman above cited, who would no doubt drink a bottle of *geneva* with any *two-penny* printseller in order to *purchase cheap*. Having in a preceding note given specimens of his *Grace's friendly* predilections, I shall here subjoin a further instance of Br—nt's *upright* mode of dealing, which was rendered pre-eminently conspicuous in a public court of justice. The proof here adverted to, occurred before *Sir James Mansfield*, when *St—ce* the printseller, being interrogated as a witness, deposed to the following effect, when speaking as to *Br—nt's* character: "I am well "acquainted with *Br—nt*, who carries his books for sale in a "green bag, in order that he may pass for a lawyer. He one day "came to my house in this manner, with one volume of a work "which he was desirous of selling, the book in question being in "very good condition. Now it so happened, my Lord Judge, that I

Or *M~~a~~rq~~u~~s B—th*, well-known to fame;
And mother boasting mutual flame *(e)*;

" had been at *Wilson's*, the bookbinder's, that very morning, and " had there seen the other volume of the work, which was worm- " eaten, and in a very bad state: in consequence of this, it occur- " red to me, that the book at the binder's was *Br—nt's*, where- " fore I demanded of him whether Mr. *Wilson* was not his binder; " to which he replied in the affirmative, thus affording a convinc- " ing proof that this man was desirous of deceiving me by pro- " ducing the volume in good condition as a specimen of the work, " as, after payment, he could have referred me to Mr. *Wilson* " for the remaining volume, when I should have been the com- " plete dupe of his artifice. In consequence of this, I ordered my " maid to deny me at all times to the *green bag man* and his son, " whensoever they should intrude themselves at my door."

(*e*) These noble personages are not only famed for their love of the Chalcographian Art, but are characterized by a spirit of liberality in accumulating their pictorial stores, which is deserving of the most unqualified commendation.

Chalcographimaniacs, &c.

Or *B—te* possess'd of *Hogarth* knowledge *(f)*;
M~~a~~l~~o~~ne renown'd at *D~~u~~lw~~i~~ch College (g)*;

(*f*) The particular predilection of the Marquis of B—te, who was the purchaser of Mr. *B—ll's* Granger, is for the productions of our pictorial satirist *Hogarth*, concerning whose genius and talents so much has been said by Messrs. John and Samuel Ireland, not to omit their predecessor *Trusler*, whose work, descriptive of his plates, is now become very valuable. It would be highly indecorous in me, were I to pass over the mention of this nobleman's taste and judgment, which are rendered conspicuous in every branch of his *Chalcographian* research.

(*g*) I have been given to understand that this *cumbersome commentator* was in possession of a very curious manuscript relating to the stage, and the performers of the period of *James the First*, which was left to the College by *Allen* its founder. This theatric treasure was deposited in the above gentleman's hands by way of a *loan*, but from appearance it was more than probable the library of Dulwich would long continue divested of its just right. This circumstance brings to recollection the conduct of *David Garrick*, who, taking advantage of the stupidity which characterized the then Head of the College, procured from him all the rare

Chalcographimaniacs, &c.

Great Editor, whose leaden mace *(h)*,
With pedant *K-e-mb-e* just keeps pace,
Whose AITCHES and perverted ROOM
Shall stamp him *A-s* till day of doom *(i)*.

---

old Quarto Plays, for which invaluable store he decorated the Library with some modern *gay bound* works by way of an *equitable exchange.*

(*h*) The commentaries of this theatrical madman most forcibly remind me of the statutes at large, which are most tremendous in bulk, without possessing much internal acumen to compensate for the burthensome expenditure to which the purchaser of his lucubrations is necessarily subjected.

(*i*) Our Thespian hero, who may well march hand in hand with the last mentioned annotator, has for a long series of years collected theatrical rarities with the most indefatigable industry; nor can it be denied that he has generally displayed a liberality of sentiment in the prosecution of his *mania*, which redounds much to his credit. If we regard him in the light of a scholar, he most

These form a list with more to gloss it,
Not passing o'er the book-worm *G—ss—t (j)*:
For slaves of *Bibliomanian* spell,
Deserve my plaudits just as well;
As famous *Chalcographian* crew,
Whose feats are noted thus to view.

---

indubitably possesses classical acquirements; but like many other schoolmen, by endeavouring to prove himself superior to others, he has over-leaped the boundaries of decency; for

——— our court you know is haunted,
With a refined *Traveller* of Spain;
A man in all the world's *new fashion* planted,
That hath a mint of phrases in his brain;
One whom the music of *his own vain tongue*
Doth ravish like enchanting harmony.

SHAKESPEARE.

(*j*) This little gentleman, of whom I shall again have cause to speak in the course of my poem, was one of the most determined auction-goers, and from his ceaseless comments in favour of lots,

The Hero's Mental Extacy.

With sages such as these to rank
His name, till then a simple *blank:*
Was now my hero's sole design,
Who dubb'd Collectors all DIVINE:
With smatt'ring thus from books secur'd,
At sales he 'longs to be enur'd;
So Auctioneer for pocket's prog,
Sends *Catalogus*——Catalogue.
With pride he wields the same in air,
The hour of *sale* his only care;
Nor did our Wellington e'en quaff
Delight so great with *Jourdan's staff;*
It was to him a trophy great,
Memorial of his envied state;

---

one would have imagined that he was pensioned by the Auctioneer; in short, it appeared as if nature had moulded his tongue into the shape of A PRETTY COPY.

The Hero's Mental Extacy.

In being thus to Auction courted,
An honour scarce to be supported :—
In state like this he struts along,
Unmindful of the passing throng ;
With innate pride his feelings burn,
Cane—Catalogue he waves in turn ;
And takes his place as proud as Nero *(k)*,
Beside the chair of *Hammer-hero :*

Thus far the Muse her tale hath told,
And Catalogus fame enroll'd ;
She now awhile for breath must pause,
In expectation of applause :—
Her second flight with care shall trace,
The witching pathos—winning grace—
Of each grand flourisher of hammer,
Who tells with brazen front—*a crammer :*

(k) *Maximus in minimis.*

Catalogus in good Hands.

I would speak plainer by the bye;
If 'twere not vulgar to write—LIE:
Thus *Catalogus* thron'd in state,
I leave to Auctioneers and Fate;
To better hands I can't consign him,
So for the present—I resign him.

END OF BOOK THE FIRST.

Book the Second.

BOOK THE SECOND.

On commence par être dupe, on finit par être fripon.

Of folly some are first the slaves,
Who end career by turning knaves.

AUCTIONEERS, &c.

" ALL hail, propitious season hail,
" Crimp'd leaves are wafted by the gale;
" Hail Autumn;" cried my gallant knight:—
" For print sales 'gin by candle-light:
" The drenching rain from spout now sputters,
" And mud in tides rolls down the gutters;
" To me more sweet that Summer's sun,
" Bereft of evening Auctions' fun:

R—ch—rds—n.

" The town is full, and day by day,
" Sale follows Sale in proud array;
" The Auctioneer begins his reign,
" And I now grace the bidding train;
" No sound so sweet as when upon
" My lot, falls hammer, with—*Gone, Gone (a).*"

To take these heroes in succession,
As senior of our grand procession;
Lo! *R—ch—rds—n* shall grace my lays *(b)*,
So worthy Catalogus' praise;

(*a*) *Magno conatu, magnas nugas.*

HORACE.

(*b*) The dealer and auctioneer whose feats I now discuss, is a very good-hearted honest man, to whom portrait collectors and illustrators are under infinite obligation for the numerous copies from old and rare portraits which he has ushered into publicity. Neither is C—lf—ld less to be commended for such copies as *Sir*

R—ch—rds—n.

Since copies he hath publish'd fair,
Of prints *unique* and portraits rare;
To satisfy Collector's itch,
And make blank leaves of *Granger* rich:
For he who such an errant fop is,
To turn up snout at sight of *copies;*
And in his *Granger* mighty huffer,
Originals will only suffer;
Must ev'ry niggard thought unbend,
And mind make up *huge sums* to spend;
Yet let him squander what he will,
One third of *Granger* he can't fill,
Wherefore one page in ev'ry three,
Alas! a *yawning blank* must be *(c)*.

John Hotham, with a string of others too numerous for insertion in the present volume.

(c) Every individual possessing the slightest knowledge of

R—ch—rds—n.

Our *R—ch—rds—n* in rostrum well,
On lot that's choice knows how to dwell *(d)*:
His mind is honest---nature good,
Yet sometimes, be it understood,
He can grow hot like other men,
And woe betide his carcase then,
Who rashly dares to brave his choler,
For me, I would not for a dollar:
Witness when once at fam'd *Knock-Out (e)*,
'Twixt *R—ch—rds—n* and Gr—v—s was rout;

---

illustrating *Granger's* Biographical History, must allow the justice of the above remark, for so numerous have been the collectors for this work, that the market is completely cleared of portraits possessing any claim to scarcity, independent of which such heads as are procurable have more than *quadrupled* their value within the last twenty years.

(*d*) It gave me great pleasure to find *R—ch—rds—n* was the auctioneer selected to catalogue and dispose of the collections of

R—ch—rds—n.

When former dubbing latter oaf,
Hurl'd quick at sconce *a quartern loaf*,
So hard; that had it come with noddle,
In rueful contact, Gr~~a~~v~~e~~'s, poor coddle,

Sir William Musgrave and *Mr. Tighe*, as they no doubt proved extremely lucrative to the vender.

(*e*) As the present term may not be generally understood, I shall in the most laconic way possible explain this chicanery of the printselling trade. When a *Knock Out* is decided upon by a select number of printsellers, it is agreed between them that whoever begins bidding for any lot is not to be opposed by the others leagued of the party; wherefore as all competitorship is thus in a great measure done away, the property falls an easy prey to the junto, and thus the poor proprietor is fleeced of half the sum his prints would have produced had every dealer acted honourably. The sale being over, these *honest* gentlemen repair with their lots to an adjoining ale-house, where they *resell* the property among themselves, which is technically termed *knocking out*, and whatsoever additional sum is thus acquired, this gracious set expend upon beef-steaks and a copious booze.

R—ch—rds—n.

In house with head bound up had been,
So dire is passion—naughty sin *(f)*.
Yet plain I'll speak and prove commender,
Of this same veteran portrait-vender;
Had old minx Fortune acted fair,
And for deserts dealt out due share;
From trade ere this he had been steering,
Nor still prov'd Knight of Auctioneering.
And such reward he merits well,
And would have tasted, if foul spell,
Had not entrapp'd him in the net,
By wily *Scottish* cunning set *(g)*:

(*f*) The foregoing couplets being sufficiently explanatory of the event in question, it only remains for me to assure the reader that the circumstance may be relied upon as a matter of fact, which neither of the parties if applied to could have the effrontery to deny.

(*g*) Master *J—hnny* of *Noble Author* renown, was by no means

Chr—st—e.

Which hath inveigl'd many more,
As I'll rehearse in rhyming lore,
Ere *Chalcographian* race is run,
And Catalogus' story done.

In classics vers'd, with manners meek,
Nor less with Latin stor'd than Greek *(h)*;
Lo! *Chr-st-e* view the hammer wielding,
As *Square* does stick, pourtray'd by *Fielding;*

---

backward in letting R—ch—rds—n into a *good thing*, whose pocket has smarted to the tune of several hundreds, by the predatory incursions of our Northern Adventurer.

(*h*) The personage now before us, who owes his origin to a very expert parent, is the most classical of our auctioneering fraternity, having been gifted with scholastic education, that has inducted him to a knowledge of the Greek and Roman writers. As a

Chr—st—e.

He treads in shoes of great Papa,
And tells alike—untruths *comme ça:*
For Auctioneer would give emetic,
That was not vers'd in *prose-poetic;*
In fine it must till day of doom,
Of pulpit rank the great heir-loom.
Still though I've learned nam'd my knight,
With ignorance I've known him fright
Such share of sense as I possess:
Witness when once he laid great stress,
As porter held up lot before us,
A picture bright of painter *Florus,*
Which knight with acumen quite keen,
Pronounc'd *chef d'œuvre—Florentine;*

---

vender he ranks very fair, and in private life his character will stand the test of the most minute enquiry.

Chr—st—e.

Whereas said artist void of blemish,
Was call'd the *Raphael* of the *Flemish;*
'Twas *Francis* FLORUS name no doubt,
Turn'd Chr—st—e's senses inside out *(i)*.
At sale of Bishop's stores---of Ely *(j)*,
Friend Catalogus bled quite freely;
Thus easing well lin'd purse of wad,
Since *Going, Going*—claim'd his *Nod.*

(*i*) I must confess that I felt no small share of surprise on witnessing this egregious blunder from a person of education, and more particularly as the father of our Auctioneer had a knowledge of the several schools of painting at his tongue's end: in order therefore to avoid such mistakes in future, I would advise Mr. C—— to make *Pilkington* his *pulpit companion.*

(*j*) Among other lucky windfalls that have come under the hammer of this personage, the collection of the late *Bishop of Ely* was not the least in magnitude, and consequently productive of considerable profit.

K—ng and L—ch—e.

Fine *Granger* thus with stores he dress'd,
While *Clarendon* due share impress'd;
Whereby this truth appears quite plain
If bidder was in mirthful vein,
To common sense 'tis render'd clear,
As much delight felt auctioneer;
Who profits gaining chuckled gaily;
So thus o'erjoy'd I'll bid him VALE.

To yield our Catalogus treat,
Puffed up with pride and vain conceit;
In Auction's guise I next array,
The King-street *K—ng* and friend *L—ch—e;*
Who well nigh robb'd of sense the grain,
That stocks my *Chalcographian's* brain;
As they the wond'rous stores unlock'd,
And down to ardent bidders knock'd,
Within their well attended room,
A *Farmer's* hoards and eke a *Coombe*:

K—ng and L—ch—e.

Collection most renown'd of *Reed*,
Devoted to Shaksperian creed:
And *Tooke* who butted with sharp *Horne*,
'Gainst Ministers, like Unicorn;
And with Big-wigs made hurly-burley,
Diversions printing—nam'd *of Purley*:
From wonders such as these 'tis plain,
With *Catalogus K-r-ng* must reign,
'Mongst pulpit tribe that makes oration,
A monstrous brilliant constellation *(k)*.

(*k*) This brace of *Hammertonians* have no cause to complain of the frowns of fortune, having been honoured with the disposal of the most famous *Chalcographian* hoards; witness the sales of those famous collectors *Farmer* and *Coombe*, which brought immense sums, together with the property of *Mr. Reed*, who, as a commentator on *Shakspeare*, has in many instances handed his name down as a literary character with honour to posterity. In addition to these must be named the library of the late *John Horne Tooke*, who figured most conspicuously as a political character

L—gh and S—th—by.

Wherefore in hopes he long may blaze
To others now I'll tune my lays.

With *Catalogus* hand in hand,
To L~~e~~gh and S~~e~~th~~e~~by's in the Strand,
I wend my way :---to fame well-known,
Whose acts are grac'd with *honour's* zone,
Since unlike some that might be quoted,
For deeds unfair they are not noted *(l)*,

during the *North, Chatham,* and *Pitt* administrations; while his deep research as a scientific scholar is indelibly stamped on the annals of literature by the acumen displayed in his Diversions of *Purley,* than which perhaps a more learned production never issued from the press of this or any other country.

(*l*) If the abilities of these individuals in their vocation are not very prominent, their characters however are unimpeachable, being fair and honest dealers in all their transactions through life, as every one must allow who has had any concern with them.

L—gh and S—th—by.

'Tis true this twain can't claim renown,
Mere *putters-up* and *knockers-down ;*
Yet ne'ertheless all-bounteous fate,
Hath dealt to them collections great,
That won my *Chalcographian's* heart,
Who ne'er yet fail'd to play his part:
Witness the stores of *All—n's* vat
Whose wit is like his brewing—*flat :*
A *Tyson's* prints and medals rare *(m)*,
That made our *Catalogus* stare ;
Like Hindoo *running* fearful *muck (n)*,
Or screaming pig that's newly stuck,

(*m*) *Mr. All—n*, of hop-renown, who is not only a buyer but a vender also, seems to collect for the express purpose of selling again. Far different from this was the conduct of the liberal Mr. Tys—n deceased, whose judgment was conspicuously displayed at the sale of his rare collection of prints and medals, which afforded a real treat to every lover and judge of the arts.

L—gh and S—th—by.

The hoards of *Dog—D—nt—furioso*
At sight of hound—who *Doloroso*,
Now weeps o'er *false Shaksperian lore (o)*,
Which sprang from *Maisterre Ireland's store;*

(*n*) In the East Indies it frequently occurs that a native will chew laudanum to such an excess, that the most raging delirium ensues; in which frenzied state the afflicted party seizes the first weapon he can find, and rushing out with the gesticulations of fury imprinted on his visage, runs forward, and will stab any unfortunate being that does not clear the way at his approach. Such is the explanation of *Running a Muck*, which terminates in death, as the sufferer proceeds till exhausted, when he drops down and expires, from the effect produced by this powerful deleterious drug.

(*o*) The gentleman now figuring in our *Chalcographimanian* drama, must certainly have been afflicted at some period of his life with the hydrophobia, having evinced in a certain senatorial meeting the most rooted antipathy to the race of hounds: neither is he less acrimonious upon the subject of the Ireland forgeries, which he originally purchased, but growing weary of his acquisition, brought them to the hammer, when the price bid was so

L—gh and S—th—by.

Whose impudence deserves the rod,
For having ap'd the muse's god *(p)*.
To *Boucher* praises must be pour'd,
With *Marquis Townshend's* classic hoard;
While still to sweeten more the posset,
Come books of dirty snarling *Gossett*;

---

trifling in comparison with what he had originally paid, that the property was bought in and now continues in Mr. D—'s keeping, who never glances at this *modern antique*, without experiencing an emotion similar to that which results from the working of a plentiful dose of ipecacuanha.

(p) It has frequently afforded me a matter of astonishment to think how this literary fraud could have so long duped the world, and involved in its deceptious vortex such personages as a *Parr*, *Wharton*, and *Sheridan*, not omitting *Jemmy Boswell*, of Johnsonian renown; nor can I even refrain from smiling whensoever the volumes of *Malone* and *Chalmers*, together with the pamphlets of *Boaden*, *Waldron*, *Wyatt*, and *Philalethes*, otherwise—*Webb*, *Esq.* chance to fall in my way. All this however verifies the words of *Martial*, when he says, *Stultus labor est ineptiarum*.

Ph—ll—p—.

Who after twenty years hard courting,
Procur'd an help-mate for disporting *(q)*.
So much for Auction pedigree,
Of S~~e~~th~~r~~by and companion L~~e~~gh.

A Scot now *booing* to the great,
His creatures lord's in *selling state (r)*;
Whose wither'd phiz you'll ever find,
The portrait of his hungry mind;

(*q*) The three collections above noted came to the hammer of these auctioneers. As for the *Doctor* and his *prime copies* he certainly must have possessed some unaccountable talismanic charm to effect this inroad upon a wealthy lady's affections; for as to the exterior *form divine*, he might well have exclaimed with Richard, "*Why love forswore me in my mother's womb.*"

(*r*) This auctioneer has two famous auxiliaries in D—dd and H—ll—nd; the former *puffing* and *purchasing*, while the latter, instead of *flourishing* off panegyrics, is contented to *flourish* the hammer, being denied the aid of finished enunciation, both by nature and a lack of scholastic acquirements.

Ph—ll—p—.

While *Dutch-pug* like to sweeten life,
Beside him view his vixen wife;
That breathes with raven's croak her spite,
A most infuriate *Belgic* sprite;
That naught e'er suffers to go by,
Her finger always in the pye *(s)*.
'Twas here great *Catalogus* saw,
Rare sights and clapp'd on them his claw.
When *Argyle's Duke* to sale resign'd,
Delights of Chalcographian's mind;
And *Udney's* choice collection too,
With *Spencer's* pass'd in grand review *(t)*;

(*s*) The lanky appearance of Ph—ll—p—'s countenance is doubtless owing to the tongue and temper of his Dutch help-mate, who strictly verifies this old French proverb; "*La langue des femmes est leur epée, et elles ne la laissent pas rouiller.*"

(*t*) The sale of the above mentioned collections fell to the lot of the Auctioneer now under review.

Ph—ll—p—.

But what allur'd mine hero most,
Was when *fine proofs*—bewitching host,
Were brought the hammer's blow to share,
Impressions *matchless, bright,* and *rare;*
Which *Ph—ll—p—*singing blithe *Te Deum,*
Had chose for sale at great *M—s—um;*
Whereas he should have borne to dwelling
No more than *duplicates* for selling *(u),*
But northern sense is ne'er in mist,
And *proofs* we know to mill bring grist.
While to Museum thus I'm led,
Of *D—gh—t—n* something should be said;

(u) Th—ne having furnished *Mr. Cracherode,* who left his collection to the British Museum, with numerous prints, recognized the rare portrait of *Doctor Moore,* by *Faithorne,* when finding that he was outbid by *W—db—rn* the dealer, he made the circumstance public.

Ph—ll—p—.

Who void of blushes stole at will,
From all collections purse to fill;
Till *Rembrandt's* etching, prime landscape *(v)*,
Call'd COACH, brought D—gh—n into scrape,
Who finding guilt will courage alter,
On being prov'd a base defaulter;
Restor'd whate'er he still possess'd,
And thus the case was lull'd to rest.

(*v*) D—gh—n the artist being countenanced by the Prince Regent, and on terms of intimacy with B—lo, who held a situation in the British Museum, procured admission whensoever he wished, under the plea of making copies of rare etchings; instead of which his practice was to select the choicest prints he could find from Cracherode's collection in particular, with which he was in the habit of walking off. Among the valuable *Chalcographic* specimens thus procured, was the above-mentioned extra rare and fine etching known by the name of *Coach*, in consequence of one of those vehicles being introduced into the design. Of this print D—gh—n executed a precise copy, and then disposed of

St—w—rt.

A second son of Scotia's isle,
Now claims my *Catalogus*' smile,
Whose mental attributes may be,
In words condens'd no more than three,
Wherefore he is---so wills it fate,
Conceited—stupid—obstinate;
'Tis true he oft appalls with wonder,
When hammer's blow re-echoes thunder,
Thus what his elocution lacks,
Is made good by tremendous whacks;

---

one of the impressions to W—db—rn as being an original, when the latter, anxious to ascertain the fact for a certainty, and well aware that there was one deposited in the Museum in *Cracherode's* bequest, he repaired thither for the purpose of comparing the impressions, but upon inspection of the folios, this coach landscape could not be found; when a strict enquiry was instituted, the result of which proved a complete discovery of the depredations in question.

St—w—rt.

Which oft from seat hath caus'd to jump,
My knight, electrified by thump.
O! what a famous *row* was made,
With *Chalcographians* and the *Trade*,
When dainty lots of Lake deceas'd *(w)*,
Heroic bidders finely fleec'd:
Or when with *Chalcographian* rage,
He warr'd for *Basiologian* page,
Suppos'd from *Fife's* great Lord to come,
Whereas *I swear 'twas all an* HUM *(x)*,

(w) Whatsoever may be wanting on the score of rhetorical tropes, such deficiency is amply compensated by the most liberal use of this vender's hammer, who, though from North of the Tweed, was not as I have before stated a competent match for the *Norfolk Br—nt*. *Sir James L—k—'s* effects, which were very numerous, and sold for high prices, were consigned to St—w—rt, who had no cause to complain of the result, which was extremely beneficial to his pocket.

(x) *Basiologia* is a small folio, containing fine impressions of

St—w—rt.

No more belonging to that peer,

Than Champagne's brew'd from hops, like beer;

---

many rare portraits by the *Passes* and others, of which volume very few indeed have made their appearance. The contents of the last that was sold by St—w—rt, netted upwards of five hundred and fifty-five pounds; and was universally supposed to have belonged to the Earl of Fife, well known to possess a copy; but in this conjecture the Chalcographimanians labour under a most egregious error, as the volume in question, to my *certain knowledge*, is still in his lordship's library.

Nil intra est oleam, nil extra est in noce duri.

HOR.

Some years back an imperfect copy of the *Basiologia* was purchased by a well-known bookseller, who is dubbed by his tribe with the significant appellation of Measter B—y—ns, for eighteenpence, which he relinquished at the *Knock Out* for an advance of six pounds. This new purchaser then disposed of his acquisition for forty-five pounds the day after he brought his bargain into the market; on which he conceived that he had outdone all former outdoings, but to his mortification ascertained when too late, that the next possessor procured two hundred and seventy guineas for the prints, within three days after his disposal of them.

D—dd.

For reason cogent I will show,
To prove that none this secret know;
Since SALE, IN HAND, *upon my life,*
I've had the VOLUME *fam'd* of *F—fe.*
Optics 'tis plain there's no deceiving
Seeing and *feeling is believing.*

Who would have thought that e'er a *D—dd,*
Would rank with auction dons—a god,

This auctioneer also disposed of a collection which was falsely said to belong to a foreign Marquis, whereas it was the property of *M—j—r Bl—gr—ve*, who, possessing no *Chalcographic* knowledge, was completely imposed upon by a set of fawning sycophantic Italians, amongst whom one bearing the ludicrous appellation of *Tom Punch*, was not only the most prominent in adding to the collection, but also in puffing the lots during the period of the sale. It is merely necessary to add by way of proving the rascality of these foreigners, that the collection, consisting of German and Italian prints, which originally cost the

D—dd.

Still *Catalogus* bends the knee,
And hails him—high sublimity.
Yet though on stilts he now appears,
If we retrace a few short years,
We view him serving out to many,
In *Lambeth Marsh* prints at *one penny*,
Which strung in rows the hovel grac'd,
With dust and cobwebs thick enchas'd *(y)*.
Not far from thence in *Lambeth Road*,
Of *P—ls—r* stands the known abode *(z)*,

Major several thousand pounds, did not after payment of custom-house duties realize as many hundreds.

(*y*) Facts are rather stubborn things. The events above recorded will stand the test of the most rigid scrutiny, and strongly display the wonderful vicissitudes that frequently attend upon man.

(*z*) This supercilious print-vender was originally an errand boy

D—dd.

With whom war *Chalcographic* rag'd,
As price 'gainst price was eager wag'd:
Thus either sharp print-selling brother,
Strove hard to *undersell* the other *(a)*;

---

to R—g—d of the Strand, who in course of time began to think that money might be realized by setting up a small shop on the Surrey side of the water, and in order to ascertain this he took what was then little better than a hut, placing P—ls—r there to sell for him. The latter finding that the scheme answered, persuaded R—g—d that it was a *useless speculation*, and in consequence of this his master relinquished the shop, which P—ls—r instantly took, where he gradually got forward in the world, and now figures among print-sellers a very noted personage. This man, to increase his profits, has also taken an auction shop under the carpet-warehouse in Leicester-fields, which fairly ranks with others in the metropolis of a similar class.

(a) No sooner had D—dd set up than a violent competition for the acquirement of custom took place between these Surrey heroes, each sneaking by candle-light to the other's window, in order to ascertain the prices marked upon prints, according to

D—dd.

Next mov'd to street call'd *Tavistock*,
To *D~~o~~dd* in crowds Collectors flock;
Till last in search of fortune's fane,
He shows off in Saint *Martin's Lane*,
Where I fame's trump now boist'rous blowing,
Thrice hail him knight—of *Going—going (b)*.

---

which they either encreased or decreased the sums at which they intended to sell their own commodities.

(*b*) As an Auctioneer D—dd, though extremely ignorant, has had remarkable success, nor was the disposal of G—n—ral D—dsw—ll's collection one of the *most insignificant* boons of fortune. As to his pronunciation he calls a print *admīrable fine*, and so forth. On the score of consummate effrontery no knight of the hammer can surpass him, as he literally will sit at *his own table*, while H—ll—nd is vending *his own* prints, and bid with as much assurance as if he were a total stranger. He does not perhaps bear in recollection that there are such things as *acts of parliament*, and that a clause in one, relating to auctioneers, prohibits any such vender from *bidding more than once, which must either*

Ev—ns.

In shoals methinks I now see flock down
Collectors, *Evans (c)* to thy knock-down;
When *Roxburgh's* fam'd gigantic sale,
Made *Catalogus'* pocket wail,
Nor did a *Stanley's* choice editions,
Cause less enfuriate competitions
With *Bibliomanians*, lur'd at finding
To paper large join'd splendid binding.

---

be at the commencement or termination of the bidding. By such conduct as this however the man has got forward, and being desirous to imitate the *Great*, has taken his *country dwelling* near *Buckingham House.* These grand ideas however sometimes experience a temporary degradation, as proved the case in R—ch—rds—n's sale room, when D—dd having given a person named *R—wl—s* the *lie*, the latter reminded him of a former period, saying, that although he then looked so big, time was that he had not wherewith to purchase a *pound of potatoes;* which so enraged mine Auctioneer, that blows ensued, and a glorious *milling match* proved the result, to the infinite delight of the *Chalcographimanian* crew assembled.

S—nd—rs.

Last worthy to be rank'd the friend
Of *Catalogus*, I'll unbend

(*c*) This man is an Auctioneer, and when that is said, his history is at once enrolled: the R—xb—r—gh collection, which was very extensive, was much enriched by H—rb—rt and the Sc—tt's, while the St—nl—y library had to boast the choicest editions, which were farther enhanced in value by a display of the most sumptuous bindings.

As a specimen of the prices at which the lots sold at the sale of this nobleman's effects, I shall first quote as instances the following works from the printing press of Caxton.

	£	s.
Literary Festival, folio, purchased by Earl Spencer	105	0
The prouffytable Boke for Manes Soule, called the Chastysing of Goddes Children, folio	140	0
The Golden Legend, or Lives of the Saints, 1483, folio...	31	0
The Life of St. Jerome, quarto	121	0
Catherine of Tenis, folio.....	95	0
Tullius of Old Age and Friendship, 1481, folio	115	0
The Mirrour of the World, 1480, folio (the fairest and finest of Caxton existing	351	15

S—nd—rs.

My Muse, that from Pall Mall meanders,
To halt at Auction-room of *S—nd—rs;*

	£	s.
The Kalendayr of Shyppers, folio	180	0
The Boke of St. Alban's, folio, made perfect by MS.	147	0
Chaucer's Canterbury Tales, MSS. on vellum, with illuminations, purchased by the Duke of Devonshire	357	0

I have not been able to trace the early prices of all the Caxtons mentioned in the above list, but the subjoined specimens will abundantly testify the rapid progress of the *Bibliomania* among Collectors. At Mr. West's sale in 1775, the following forming part of the above volumes, sold as under:

	At Mr. West's.		At D. of R.	
	£	s.	£	s.
The Prouffytable Boke for Mane's Soule, &c.	5	0	140	0
The Mirror of the World, &c.	2	13	351	15
The Golden Legend	12	15	31	0
Tullius of Old Age and Friendship	5	10	115	0
The Boke of St. Albans*	13	0	147	0

* As another convincing proof of the astonishing rise which has taken place in the price of old books, I have farther to instance,

S—nd—rs.

Whose heavy head leaves in the lurch *(d)*,
His neighbours at Saint Dunstan's church;

The 17th of June, 1812, proved however the grand climax in book vending, for at no time, and in no country, did lots realize prices at which they were knocked down by Mr. Evans.

No. 6,292. Il Decamerone di Boccacio, 1471 .....£2,260

Of the present rarity of this edition of the Decameron, it is perhaps sufficient to state, that no other perfect copy is known to exist, after the fruitless research of more than three hundred years.

No. 6,348. The Boke of the Fayt of Armes of Chyvalrye, folio, Caxton, 1479, bought by Mr. Nornaville, for .. 336 0

No. 6,343. The Veray trew History of the Valiant Knight Jason, folio, 1492. Of this rare edition no other copy is known; bought by the Duke of Devonshire 94 10

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that less than twenty years back the rare dramatic pieces of Ferrex and Porrex, and Gorboduc were purchased of Otridge, in the Strand, for five shillings: it would be needless to say at what an advanced price they would sell at the present day.

S—nd—rs.

I mean the wooden brace that tell,
The fleeting hours by striking bell.

£ s.

No. 6,350. The Recuyeil of the Histories of Troye, &c. Caxton, 1473. This matchless copy of the first book printed in the English language, belonged to Elizabeth Grey, Queen of Edward IV. bought by the Duke of Devonshire, for 1060 10

No. 6,353. The most Pytiful History of the noble Appolyn, king of Thyre, quarto, very rare, W. de Worde, 1519, bought by Mr. Nornaville, for 115 10

No. 6,360. The History of Blanchardyn and the Princess Eglantyne, folio, Caxton. Unique, but unfortunately imperfect; bought by Earl Spencer, for 215 5

No. 6,361. The right Pleasaunt and Goodlie Historye of the four Sonnes of Alman, folio; bought by Mr. Heber, for 55 0

No. 6376. The lyfe of Vergilius, rare, quarto, bought by the Marquis of Blandford, for 54 12

No. 6,377. The Storye of Frederyke of Jennen, wood cuts, 1518; bought by Triphook, for 65 2

S—nd—rs.

With monst'rous clubs, from whence you cull
Such brains as grace of those the scull,

	£	s.
No. 6,378. The Story of Mary of Nemegen, 1518, bought by Triphook, for	67	0
The day's sale amounted to	5035	7

In addition to the above specimens of the Bibliomanian furor, I may farther note.

	£	s.
Webb's Discourse of English Poeterie, which sold for	64	0
The Paradyse of Daintye Devises	53	15
The Passetime of Pleasure, by Stephen Hawys	81	0
The Example of Virtue by the same Hand	60	0
The History of Boccus and Sydracke	30	0
The Contraverse between a Lover and a Jay	39	0
The Spectacle of Lovers by Will Walter	43	0
Guistarde and Sigesmunde	54	0
The Castell of Pleasure	65	0
A Translation of the Ship of Fools	64	0
A Littel Treatise of the Horse, the Sheep, the Goos, by J. Lydgate	44	0
The Love and Complaints between Mars and Venus	60	0

S—nd—rs.

That gaping stand, to view the blows
From whence the din recording flows.

	£	s.
Gower's Confessions of Amantes	336	0
Another neither so old nor so ugly (such is the value of deformity)	18	6

Great sales of books by auction, to the amount of £40,000, have been made within these three years, and it was early computed, that the Roxburgh sale would produce twenty-five or thirty thousand pounds more. A collection of two-penny portraits of criminals and other remarkable characters, chiefly persons tried at the Old Bailey, sold at this sale for £94. 10s.; and a collection of halfpenny ballads and garlands pasted in three volumes, for £478. 15s. Four years ago £32. was deemed a fair price for the first edition of Shakspeare's works, in folio, 1623; but in these Bibliomanian times, the collector conceives that he has purchased *a bargain*, if he procures the said volume for one hundred guineas, the price which it brought at the Duke of Roxburgh's sale. For a more elaborate account of the Bookmania, and particularly of the Decameron of Boccacio, vide vol. 5, page 272, &c. of the General Chronicle and Literary Magazine, from May to August 1812.

S—nd—rs.

O *S—nd—rs* 'twas thy envied doom,
For *Johnny Sc—tt* to wield birch broom,
Of last deeds making thus the clearance,
Ere *Jacky* made his disappearance *(e)* ;

(*d*) The vender above-mentioned cuts but a very so-so figure in rhetoric, when employed in the hammer exercise however loud he bawls; and as for his enunciation, in lieu of the word *place*, he never utters a sentence without pronouncing it *plāase*, in the very broadest manner possible.

(*e*) The vender in question was in the constant habit of making cash advances to S—t, who used to vest property in his hands as a security for the same. He also sold the remnant of the Scottish hoards when the game was up, and *hic et ubique* proved the order of the day. Another mode resorted to, whereby the Auctioneer now under review has realized money, is the following.

The custom is to purchase stock of booksellers in want of ready cash, and not a few dealings of this kind has he had with a knight *commercially deceased*. These purchases are forwarded to book-binders, of whom he has many in constant employ, that give the most gay appearance to publications of mean repute; when

S—nd—rs.

In shades at once his head to hide
Immerg'd in black dishonour's tide,
For whoso from his *bail can fly* (*f*)
Is stamp'd with guilt of deadly dye,

---

such volumes are not only calculated to captivate his neighbours, the young students in the Temple, but the casual passenger also, to the manifest detriment of the fair trader. By practices such as these our Hammertonian has so well succeeded in feathering his nest, that he can always command £1000. at his banker's, or any other sum to answer the call of every distressed book-wight who cannot *raise wind* sufficient to draw in his *paper kites.*

(*f*) This fact is known throughout the trade, from one of whom I gleaned the information some short time back, coupled with the following relation: that since J—n has been at hide and seek, his itch for auctions was such that he could not refrain from entering a house where property was selling off, when lo! in the middle of the sale, an individual arrived, who had some time previous *bailed* our *run-away*, and was consequently fixed with the payment of debt and costs. No sooner therefore did he recognize his man, than seizing him by the collar, he demanded instant remuneration in the face of the whole company, branding S—tt

S—nd—rs.

His rectitude of mind debas'd
And ev'ry moral thrill effac'd.

Fain would the weary muse depart
From *knock-down knight*—but *Auction Mart*
Claims at her hand corrective whip,
The deep deceptive veil to strip,
That robs fair trader of his due;
By specious holding forth to view,
An eye-entrapping gew-gaw show,
With nothing save external glow;
Like winter's sickly rays, that bring
To mind the beams of dawning spring,

---

at the same time with every epithet that appertains to a b—d. The pressing nature of the case not admitting of evasion, prompt measures were pursued, and the exasperated creditor, as I was informed, procured immediate satisfaction.

Which scarcely shine ere snow and frost
Teach us 'tis winter to our cost:
So *Marts*, like these, may lure the eye (*g*)
Of thoughtless idiots passing by;
But he that trusts, deceiv'd will be,
And knowledge gain with golden key;
For nought, save money's precious loss,
Will make him know *true ore* from *dross*.

(*g*) These receptacles, which are a complete nuisance to society, call aloud for the corrective interference of our legislature, as independent of the tinselled rubbish with which they decoy the unsuspecting passengers, they are farther instrumental in depriving the auctioneer of that custom to which he has a just claim, in consequence of the enormous rental of large premises, that he is compelled to tenant, as well as the burthensome government duties to which he is necessarily subjected.

END OF BOOK THE SECOND.

Book the Third.

BOOK THE THIRD.

O! curas hominum, O! quantum est in rebus inane.

Your cares O! men I'll tell you free,
Are centred in——Frivolity.

OLD PRINT-SELLERS, &c.

THOUGH dead, I must to fame hand down,
Of Senior *Gr—v—s* the high renown *(a)*;
Whose little cunning piggish eye,
Betoken'd all that could rank sly,

(a) Senior *Gr—v—s*, who has now been dead many years, was one of the oldest hunters after portraits and *Chalcographimanian*

Gr—v—s, Sen. and Jun.

Who bought with acumen profound,
And turn'd each shilling into pound;
As now will vouch his *able son*,
Whose knowledge shrewd is scarce outdone
By any *Chalcographian* wight
That makes old prints his heart's delight.
E'en from a C~~au~~lf~~—~~d, skilful blade,
True monarch of the portrait trade,
To *Catalogus*, knight acute,
Who red-hot follows print pursuit;
In short, the living Gr~~—~~v~~—~~s must be
Rank'd sound judge of *Chalcography (b)*.

---

specimens, beginning this research at a period when there existed scarcely any competitors; wherefore, although he lived to witness the most extraordinary rise in the value of engravings, could he now be taken from his tomb, I really conceive that he would hardly credit his senses.

(*b*) Whensoever merit demands the meed of praise, far be it

Gr—v—s, Sen. and Jun.

In autographs as ably vers'd,
As *Chatterton* the poet erst;
Or he that later wielded fire-brand,
The impudent and forging *Ireland*,
Appears to view print-selling *Th-a-ne (c)*,
Of *Chalcographian* knowledge vain,

---

from me to withhold the due encomium which cannot possibly be enrolled at a more fitting period than the present; since this dealer most indubitably possesses true *Chalcographian* knowledge; nor let me in this place forget [although unknown] to acknowledge the many obligations which I owe to the personage in question, for the sterling advice he has given me during the prosecution of my own collecting *mania*.

(*c*) By the *F—th—rg—ll* collection, Th—ne realized a fortune, and he will take especial good care that it shall not slip out of his fingers; independent of his pursuit after portraits, &c. he is a fancier of Autographs, many specimens of which, accompanied by portraits, have been given to the collecting world; in addition to which he has to boast no very trifling store of medals, that engross his thoughts equally with the above-mentioned researches.

S—mco.

Who stor'd with pelf is never mum,
Collectors holding 'neath his thumb,
For whoso craves of him rare print,
In payment ne'er must think to stint;
He asks round sum, so if you flout it
I'faith you e'en must do without it;
Which renders plain proverbial lore,
That cash in hand begetteth more.

O'er huge portfolio *fretful* stands,
Awaiting customers' commands,
Old *S—mco* who with gutt'ral speech,
Toils gentlemen to over-reach,
Who tightly grasps within his hold,
Bank flimsies, or what's rarer, gold;
Whose ceaseless cry is sure to be,
His starving state and poverty;
So rather than a just debt pay,
He'll send the creditor away,

S—mco.

While from his whining tongue so glib,
He canting tells notorious fib *(d)*,

(*d*) When necessity has compelled me to visit the shop of this whining canting dealer, I have with infinite difficulty refrained from giving vent to my risible faculties, as he literally is the very epitome of discontent; penury, poverty, and want, being always at the tip of his tongue. If we regard him as acting upon the principle of an *Elwes* or *Daniel Dancer*, we behold him creeping to the most remote parts of the town, in order to purchase a loaf, because he can get it a *farthing* cheaper than in his own neighbourhood, while the same is conveyed home in a dirty, snuffy pocket handkerchief. On the score of *S—mc—'s* veracity, I can only affirm that I have heard him when in his shop declare to some stranger who called for payment of a bill, *that by his Saviour he was not at that time worth a dollar, when I myself ten minutes before had paid him pounds for a lot of prints*, and upon the death of an old servant maid, it was whispered that a subscription would be of great utility in defraying the charge of her interment, which however was conducted in a way that gave evident proof very little expence was resorted to. Some years back a ludicrous circumstance occurred to this dealer. Having an appointment with a gentleman at a particular hour, he was repairing to the spot with a portfolio under his arm, when happening to pass

S—mco.

As *Catalogus* well can vouch,
Who oft o'erreach'd—hath emptied pouch;
For print *raris.* by *S—mco* rated:
Whereas whole quires were then created
From *plate new-found,* which he'll confer *(e),*
As FAVOUR on *each customer.*

---

by a little book stall, he saw put up in the window for sale a very scarce old volume, the label upon the same purporting that it was to be sold for *sixpence:* on knocking at the door however, no one proved to be at home; what therefore was to be done? he durst not disappoint one of his best customers, and to leave the book to the chance of another collector passing by, was death to his fondest hopes. Thus critically situated, creative fancy, on the spur, suddenly put it into his head to break the pane of glass, which in the furor of the moment he was on the point of executing, but the dread of consequences checked his hand, when at that moment the window-shutter struck his regard, which he actually raised and placed before the window, to hide the book in question.

(*e*) So many circumstances might be adduced of prints formerly *rarissimo,* becoming a drug, in consequence of the original

M—lt—no.

M—lt—no next in nasal tone,
That emulates the bagpipe's drone;
Print-seller ranks of highest rate,
Thanks to blind fortune and his fate;
For when he first trod Albion's isle,
He lack'd of wealth the precious pile;

---

coppers being discovered, that it would be superfluous to enumerate any one instance in particular. The multiplication of impressions however has only occurred where the plates have got into the hands of *greenhorns*, as your more experienced dealers, like our S—mc—, make a point of ekeing them out with infinite caution, after gracing the impressions with all the *sacred ærugo* of *Chalcographian antiquity*. In order to prevent such a circumstance as this from ever taking place, we have a *living* instance in the person of a *grocer* who hangs out the sugar-loaf in Dean-street, and has actually caused *three plates of himself to be engraved;* ONE AN WHOLE LENGTH, from which he has only struck off half a dozen impressions, and then destroyed the plates, in order to confer the title of *extra rare* upon these delineations of his *sugar-plumb countenance.—Credite posteri!!!*

M—lt—no.

Of *images* the vender poor,
Thus selling wares from door to door *(f)*.
But now he shares of Dons the love,
With *Chalcographians* hand and glove.
Such change of times records my pen,
And with them too the fates of men;
For poor to-day is rich to-morrow,
This hour brings mirth—next teems with sorrow.
M-o-lt-no owes to luck alone
The wealth he now proclaims his own;

(f) M—lt—n—'s next step to *honour* and printselling *fame* was filling the envied post of *foot-boy* to *Th—ne* and *T—rr*, whose boots and shoes experienced the efficacy of his manual labours. Under such experienced *Chalcographians*, it is consequently little to be wondered at that this personage should imbibe the divine *cacoëthes*, which by progressive gradations has exalted him to the present acme of his greatness.

M—lt—no.

No talent led to fortune's road,
His scull a very *pond'rous load (g)*,

(*g*) This assertion will become manifest when I acquaint my reader that our vender caused a drawing to be made by *Bettilini*, of the carrotty headed young master *M—lt—no*, which was afterwards engraved and published. Upon the first appearance of the print in question, a nobleman chanced to enter our dealer's shop, when seeing the portrait upon the counter, he exclaimed: "*What "d——d ugly little wretch have you got here*, M—lt—no?" to which the latter, quite abashed, replied, "*It is my Son, my "Lord!*" This brings to my recollection the anecdote of a gentleman at the Theatre, being seated next to *Lord North*, with whose person he was unacquainted, and of whom he enquired, after some preliminary conversation, the name of a lady sitting on the opposite side of the house, adding, that she was the *ugliest woman he ever beheld*—"*That*," replied his lordship, "*is my "sister, Sir.*" Confounded at the error he had committed, the interrogator stammering, exclaimed, "*I do not mean that lady, but the one seated next to her.*" "Oh!" answered Lord North, smiling, "*That, Sir, is my wife, and we are esteemed the ugliest "couple in England.*"

C—l—g—i.

Which naught can ever render clear,
Wherefore till death ends life's career,
His genius ne'er from shop will fly,
Just form'd to *sell*, to *bid*, and *buy (h)*.

From sing-song sweet Italia's land,
Another view, who swells our band;
That like the former came *sans sous*,
With naught but love of pelf in view.

(*h*) M—lt—no and C—l—g—i were originally partners, but the instant the partnership was dissolved, M—lt—no became the purchaser of a very valuable collection, that laid the foundation of his fortune. I had nearly omitted to mention the conduct of Mr. D—nt, M. P. who one day entered the shop of *M—lt—no* in a towering rage, upon which occasion he abused this print-vender in the most violent manner, because our poor *Chalcographian* had exposed in his window a portrait of *Bonaparte* for sale, having placed the same by the side of a fine print of our Saviour.

C—l—g—i.

His calling then to *catch* our *rats (i)*,
But faith he soon *caught better Fiats*,
For patronage of weak *John Bull*,
With coin has stow'd his lockers full;
While native worth is left to pine,
Since Britons ever must incline,

(*i*) I have been credibly informed that C—l—g—i's *debut* on the London *pavée* was in the character of a *rat-catcher;* but as to his early connection with *Chalcography*, I am not enabled to afford my readers any insight into the subject. While engaged on the topic of this *Chalcographian* vender, I cannot help noticing the licence granted to foreigners to import and export prints, which might equally facilitate the conveyance of political information to our enemies. Prompted by my partiality for the arts, I repaired as well as others to the shop of C—l—g—i, to inspect the highly extolled print of the *Gallic Emperor*, an impression of which was purchased by the Prince Regent, when in lieu of finding it the *ne plus ultra* of engraving, I will venture to affirm that it is not equal to the efforts of our *Heath* or *Sharp*. The impression is fine, and the paper and ink excellent, and to those essential requisites it stands indebted for its beauty.

C—l—g—i.

To pamper foreign art and trick,
Consigning English worth—to Nick *(j)*:
Did I the helm of state command,
Of vermin straight I'd clear the land.
No fawning foreigner should e'er,
Of ought that 'long'd to me have care;
To Albion's race I'd prove the friend,
Britons on Britons should attend *(k)*;

(*j*) No subject deserves more pointedly the corrective hand of satire than this shameful predilection of the *Great* for persons of foreign extraction, while English talent is left to weather the bitterest storms of neglect and adverse fortune. Take the whole circuit of our nobility, nay, even commence with the ramifications from R———ty itself, and you will find that our very P———es are the abettors of this partiality. One would really imagine that the affair of *Sellis* and the *Duke of Cumberland* would have afforded a wholesome and corrective lesson; but the evil still exists, to the lasting shame of the present æra, and the degradation of that national feeling, which was the boasted pride of our patriotic ancestors.

St—c—.

With which plain comment I thus close,
And send C—l—g—i to repose *(l)*.

Array'd in puritanic grace,
Comes *Catalogus* crony——*St—c—*,
Who wond'rous well knows how to diddle
Great connoisseurs who buss his *fiddle*.

(k) I should like to ascertain the cause of this *cacoëthes* for foreign attendants; for my part there is a fawning sycophancy, an inexpressible something about Italians, and Frenchmen in particular, that always excites in my breast an unconquerable feeling of aversion: not to lay any stress on the acknowledged predilection of the former for a vice abhorrent to human nature. Englishmen, on the contrary, possess a manly independence, which scorns to have recourse to mean servility in attending their employers; and it is this characteristic which renders them in my estimation the fittest domestics for their generous countrymen.

(l) I am told there is not a sum of money which could be demanded in reason that would not be given by C—l—g—i, if the prohibitions upon him as an *alien* could be removed.

St—c—.

In fine his word's an *ipse dixit*,
If nameless print you have, he nicks it *(m)*:
So well at christ'ning carries farce on,
You'd vow he was some village parson;
Witness our *Catalogus*, when
He leagued with band of sapient men,
Old *Chalcographians* passing deep,
Whose *judgment* ne'er was known to sleep,
And countless others who have nam'd,
A *portrait base*—Our Shakespeare fam'd;
From which hath issu'd graven plate,
Subscrib'd for by collecting great *(n)*,

(*m*) St—c— has by some means or other wriggled himself into the good graces of the *Great*, who no doubt serve his purpose admirably. One very happy step towards this enviable exaltation, was and is the knack of *christening* any nameless print or picture that may chance to be in the possession of a customer; thus rendering it either serviceable in *illustrating*, or affording some artist a job by having it engraved *pro bono publico*.

St—c—.

Which well hath answer'd *St—c—'s* end,
Who proved in this *friend Ego's* FRIEND:

(*n*) This print, which is engraved from a picture that resembled as much the bard of Avon, as *Ben Jonson or Joe Miller*, was puffed off in the newspapers and advertised with a confidence *à la St—c—*, that nothing could surpass. From the very first moment that I saw the painting in the possessor's hands, I pronounced it spurious, notwithstanding I was told to my infinite astonishment, that the correct and able judging *Mr. D—ce*, had not only given it his sanction, but honoured the list of subscribers by inserting his name: how far this gentleman may still continue in the same mind, I am not precisely enabled to state, but I rather apprehend his faith is much shaken. That St—c—'s grand object was however answered, there can be little doubt, for *profit* after all, is the *Chalcographian* vender's *primum mobile*.

Since penning the above note, I have called to my remembrance another portrait, said to be an original likeness of our bard when a young man, which was offered to view at the shop of C—l—g—, and is the property I understand of a Mr. P—rry, who has a taste for design, having executed drawings of several mendicant characters and others, eighteen of which are etched by an artist of the name of VAN ASSEN, who seems to

St—c—.

Since after all—no matter whether
A crispin cutter-out of leather
This *portrait rare* may represent,
Great *St—c—* no doubt earn'd *cent. per cent.*
And though such pictures may be pretty,
He best prefers bank notes from city:

---

follow the style of *Callot* with great ability. Each of these portraits is accompanied by a short biographical sketch of the individual, one of which is particularly curious, viz. the likeness of *Cardozo*, a dwarf from Portugal, who was made a public spectacle during *three days* only, being sent to his native country at the expiration of that short term by order of the Portuguese ambassador. This extraordinary diminutive personage could only be paralleled by Count Borulawski, who some years back exhibited himself in the Strand, combining with great affability the manners of the most polished courtier. A few of these etchings were pirated by D—rt—n, son of the printseller of that name, who was however compelled to stop the sale of the impressions by the possessor of the plates in question, which doubtless grace the collection of *B—r—n* D—ms—le, whose *mania* consists in procuring portraits of people of every description.

St—c—.

So while on print extoll'd to sky,
We talk—that cries out *buy* FOOLS *buy*,
A theme still older verse shall melt on,
Mere picture's *scrap* possess'd by *Felton*,
That gave to view a German's phiz,
Which *R-ch-rds-n* by way of *quiz*,
In *sizes* three caus'd to be graven,
As if one print of *head* thus *shaven*
Were not enough—though dubb'd by sage,
Of Avon's bard the *true visage (o)*.

(*o*) Some years back an old head, exhibited at the European Museum, and belonging to a *Mr. Felton*, which was merely *part of a picture*, was boldly pronounced to be the original of *Droeshout's* engraving, affixed to the folio of Shakespeare's plays; whereas it precisely resembles a *snuff-taking* German. From this identical painting, however, *R—ch—rds—n* caused three different sized plates to be executed, which were, I believe, sanctioned by numerous subscribers; but whether to an extent that left much profit in the printseller's hands, I will not take upon myself to

J—hn S—tt.

With one more comment I'll dismiss,
Our *Chalcographian*, which is this,
He hath a noddle, but for brain,
Were we to search, 'twould be but vain,
'Tis all mere outside, gew-gaw sham;
His *knowledge* nothing but flim-flam (*p*).

The bard shall now a tale repeat,
With many fam'd exploits replete;
So, first, 'tis fit his theme should quote
Ane Herbert's name, and cautious note (*q*),

---

determine. While upon this topic, let not *Sir Richard Phillips's* whole length picture of *Chaucer* be forgotten, of which an engraving is affixed to *Godwin's* life of that poet.

(*p*) From naught take naught and what remains?
The store that's lodg'd in *St—c—'s brains.*

(*q*) At the epoch alluded to *H—rb—rt* was a very young man,

J—hn S—tt.

That æra as the time when winding,
Our youthful toiler at *b—k-b—nd—ng;*
Like *Anaconda* round its prey,
Grasp'd stores against printselling day.
And having safe secur'd the spoils,
Left prey to struggle in its toils;
'Twas then to shew how talent oft,
To art oppos'd, proves mighty soft,
That *Ir—l—nd*, fam'd for picturesque,
And fond of *Hogarth's* keen burlesque, (r)

and had just come into possession of all the rare *typographical* stores of his uncle, residing at *Cheshunt*, in Hertfordshire, which had originally constituted the library of Am—s. From this ample collection the hero of my tale procured fine pickings by way of *exchange, and part money*, &c. for while any thing remained J—hnny proved

Non missura cutem nisi plena cruoris hirudo.

(r) Two individuals of the same name have written upon the

J—hn S—tt.

Should oft have aided Sawney's views,
Permitting him to pick and choose,
For very mediocre price,
Prime bits, by connoisseurs dubb'd *nice*.
To parent now the *son* let's add,
Of ancient lore, *impostor lad*, *(s)*

---

subject of *Hogarth*, John and Samuel *Ir—l—nd;* the latter is however the personage above alluded to, who was no less fam'd with connoisseurs for his several volumes of Picturesque Views, than the ever memorable folio of *Shakespearian relics*. The pursuit after Hogarth's works was in much greater repute some years back, than at the present period: there are not however wanting individuals who still cherish every effort of this satirical artist, and among them no collector is perhaps possessed of greater rarities than *Mr. Vincent*, who was many years the friend and companion of *Hogarth*, until the sarcasm of Churchill, combined with other circumstances, deprived the world of his inimitable powers.

(*s*) Having before adverted to the flagrant imposture palmed upon the world by the *pseudo stores* of this fabricator, I shall no

J—hn S—tt.

Who guilty was—accursed sin,
Of taking all the old ones in!
A crime I swear to pardon never,
Or even grant the forger clever;
Who, spite of all his shrewd research,
Was left by Scotchman in the lurch;
Collection culling as he pleas'd,
Whereby *the would-be* BARD was eas'd;
Who found in time of money's dearth,
He scarce had shar'd one-tenth its worth.

In due succession *H—rd—g* next,
Enrols his name upon my text,
An inoffensive simple man,
As e'er race *Chalcographian* ran;

---

longer harp upon the same string, but dismiss him with a query from Virgil,

Et credis cineres curare sepultos?

J—hn S—tt.

Who now 'neath Windsor's shade serene,
From strife secure guards stores of queen;
So there with fat of land content,
In peaceful joys his hours are spent:
But did he choose to speak—alack!
He might tell tales of *Will* and *Jack:*
A string of evidence make clear,
Respecting *plates* that grace *Shakespeare;*
On Dryden's folio dwell with pain,
And *Life's Œconomy* explain;
Speak as to *fables* sweet of *Flora,*
And long descant on *Leonora;*
Whose choice designs made all remark,
The genius of dame *Di—— Beauclerk* (*t*).

(*t*) *N—d H—rd—ng*, formerly residing in Pall Mall, but now snugly immured in the vicinity of *Frogmore*, was the publisher of all the works cited above, no inconsiderable portion of which

J—hn S—tt.

To these I might add proofs still more,
Showing how some can heap a store;
But fleeting Time forbids delay,
Wherefore to reader I'll display,
Of some the names who shar'd Scotch treats,
Poor gulls that now know northern feats;
Whose goods and chattels were impress'd,
To feather our printseller's nest.
With S—l—d march hand in hand (*u*)
D—y (*v*), *All—n* (*w*):—sage departed *Br~~e~~nd*, (*x*)

---

were procured by the S—tt's for b—k—d—g, &c. as *Mr. D—y* the *p—wnbr—k—r* of *S—t M—rt—n's* Lane can testify, *even to the present hour.*

(*u*) *Mr. S—th—rl—nd* the collector, who was an excellent customer of S—tt's, was requited for all his favours by the latter procuring the loan of some *hundreds*, not a farthing of which will ever be remunerated.

(*v*) *Mr. D—y* the *p—wnbr—k—r*, who is bitten with a book-

J—hn S—tt.

And *L—p—d;* while now last to fame, (*y*)
Must ushered be arch C—lf—d's name,

---

mania, was in the habit of lending our northern hero large sums of money upon works which, however profitable for a long period of time, proved at last a very losing concern. This knight of the *golden balls* was left guardian to the daughter of an opposite cheesemonger, who had, very justly, the highest opinion of his integrity, with the care of her fortune, of £30,000.

(*w*) *All—n* the *br—w—r*, who may just as well be termed a *dealer* as a *collector*, advanced many sums in support of the *N—bl— A—th—r's*, under the full conviction of gaining a good *per centage;* but in this hope he was wofully disappointed, nearly as much, as when he tried in vain to match the Prince of Wales's famous horse, and has now given up, not only the idea of *interest*, but all HOPS of the principal.

I cannot conclude my remarks on this personage without making mention of the deceased *John Egerton's* opinion of his character, and that of old F—ld—r, which was as follows: that *All—n would not scruple to —— a church*, but that *F—ld—r would accept a poor child's bread and butter.*

J—hn S—tt.

Who, though expert, thus found a flogger,
And with him also pettifogger (*z*) :

(*x*) *Br—nd*, who like the late A—th—ny St—r—r, and the living Mr. W—st—n, would poke into every hole and corner to procure prints at a mediocre price, was called upon to forfeit £500. for non-residence, which sum he was unable to pay, and therefore thought fit to employ our J—hnny to strip his Granger of all its rarities, in order to raise money by selling the prints in private. Of these *Chalcographian* curiosities *Mr. S—th—rl—nd* became a great purchaser at *enormous* prices, thereby leaving a DECENT *profit* to the wily vender.

(*y*) The above personage is a paper-merchant, who would very willingly resign all claim to his debt for one pound weight of old rags.

(*z*) As *desperate* persons are usually in league with characters of a similar stamp, it is not at all surprising that J—ky should have recourse to lawyers of such a description as *W———*, &c.; but that he should possess the art of over-reaching them is no less wonderful than true. One attorney however, named *B—xt—n*, a young man of the best character, has to enrol his name with the

Billy.

But soft the rein 'tis fit to check,
Lest Pegasus should break my neck;
So now I'll quit this *northern bite*,
And wing for *kindred realm* my flight.

Par nobile fratrum.

'Tis fact, though none could e'er believe,
A polish'd *Tys—n* could receive,
And prove himself so wond'rous silly
To entertain a *Scottish Billy*; (*a*)

---

rest upon the losing score, owing to the confidence which he placed in the assertions of his inveigler.

(*a*) Our northern dealer, without any invitation, as I understand, had the daring effrontery to present himself some few years back, at the country seat of the above gentleman, whose urbanity alone, as I conjecture, led him to tolerate his presence: for as to his breeding, erudition, or any one concomitant requisite for the for-

Billy.

Printseller, who if aught that's mean,
On countenance e'er yet was seen,
Lavater's page would verify,
And give to sceptics all the lie:
A downcast look, where reigns complete
The *Janus* symbol of *deceit:*
An eye that always looks askance,
Afraid to meet the manly glance;
A tongue well oil'd with flatt'ry's juice,
Subservient to each fawning use,
That can converted be to *self,*
The universal object—*pelf:*
O! shame that men of worth can thus
Descend to herd with grov'ling *sus!*

mation of a gentleman, he is totally divested of them, while his countenance, person, and manners, are the just types of meanness, vulgarity, and inelegance.

Billy.

Yet strange to tell, these facts appear
Full oft in *Chalcographian* sphere;
Though dealers prove with *Bill* on par,
Who 'gainst plain English wages war,
No single rule of grammar knowing,
Vulgarity from tongue fast flowing:
As for his breeding—under banners
Of *swine* he marches—void of *manners;*
The sum of all his race—mere *funning,*
Back'd by *sheer impudence* and *cunning. (b)*

(*b*) In addition to his other qualifications, this bookbinder informs the trade, with a vast deal of consequence, that he has many *rarissimo* prints, but that he is so fearful of fire, that he has deposited them in the hands of a *banker,* for security against that destructive element; now this statement may in a certain degree be correct, if in place of *banker* we insert the words *pawnbroker,* as in all probability in imitation of his brother, such scarce specimens of *Chalcography* are in durance vile at the Golden Ball Repository in *S—t M—rt—n's Lane.*

C——lf——d.

Of sloven fame, with paws as black
As kettle or the chimney's back,
Experienced *C—lf—d* now appears,
Whom *Catalogus* much reveres.
Nor is there *Chalcographian* sage
Than him more vers'd in *Granger's* page;
Or better knows old portrait's price,
And fram'd to give the best advice *(c)*;
His acumen hath oft outrun
The trade combin'd and *deep ones*—DONE *(d)*:

(c) The personage now before us has for many years back made portraits in particular his constant study, nor is there in the whole trade a mind better stored with this branch of the Chalcographian art. In the course of C————d's career, many fortunate windfalls have occurred, and so many rare and valuable prints have not perhaps passed through the hands of any other individual; one failing however he has displayed, which is, the suffering them to pass into other collections, without reaping their real value.

(d) I could enumerate several instances where dealers, who

C——lf——d.

Who furious have revil'd the act,
Whereas the very self same fact
Themselves had practis'd, had the sconce
Been stor'd sufficient for the nonce.
As for his acts and person too,
Naught brings him stronger to the view,
Than subject which his brain engross'd,
Of noted *Characters*—queer host, *(e)*
Of whom he well might rank the Chief,
And of said book grace foremost leaf.

---

arrogated to themselves great knowledge of prints, have been completely outwitted by the above personage, upon which occasions the most unqualified abuse has been lavished upon him. These revilers, at the same time forget, that their *own consciences* would willingly have sustained the burthen thus heaped upon his, had they been possessed of acumen equal to the task of circumventing him upon similar occasions.

(*e*) C—lf—ld has displayed no small share of judgment in his

C—r—m.

Sarcastic C—r—m next is seen,
The former's friend,—with visage keen;
He's slow of speech, but wond'rous dry (*f*),
And seldom shoots his shaft awry:

---

literary efforts. The publication of his Remarkable Characters, which is now completed by Mr. Kirby, (the publisher of the Wonderful Museum in a series of volumes), is a sufficient proof that his efforts in delineating biographical sketches are very far above mediocrity, added to which he is extremely fortunate in selecting subjects likely to arrest public attention. If we consider the general conduct of this Chalcographian, few individuals can lay claim to greater oddity; and in regard to his costume, it would be sacrilege either to brush his coat or clean his shoes: in short, negligence is the predominant feature of his character.

(*f*) *C—r—m* some years back sustained the loss of his collection by fire, and having dropped his insurance, the event fell the heavier upon him; this calamity however he sustained with manly fortitude, and by perseverance and integrity of conduct in all his dealings, he is endeavouring to retrieve his loss. I have frequently stationed myself beside this individual at sales, in order to converse with him, when I have found his judgment acute and his

C—r—m.

'Twas he increas'd a Townley's store *(g)*,
Whose loss the Muse must here deplore,
Whose *valued friendship* long was mine,
Whose breast contain'd an heart benign;
Whose lib'ral hand ne'er fail'd to bless
The pining victims of distress:

---

remarks upon men and manners delivered with that species of sarcasm, for which he is particularly noticed. I cannot refrain from adding, that his relationship to that great philanthropist *Thomas Coram*, through whose means the Foundling Hospital was established, should have entitled him to the consideration of the persons who are at the head of that wealthy establishment.

(*g*) Many years back C—r—m and C—lf—d, having conjointly illustrated a *Granger*, sold it to M— F—nn—r—u, whom they supplied with prints, until that gentleman, wearied with the collecting *mania*, sold his specimens at *King's* auction room. But the best customer of the person now under review was the late *Mr. Townley*, who, although gifted with a refinement of taste in every branch of science and literature, was still possessed of a more inestimable gem——the noble and feeling qualifications of a heart that conferred honour upon the title of man.

C—r—m.

From earthly realms for ever fled,
Immers'd in mansions of the dead,
Bless'd shade farewell! * * * *
* * * * * * * * * * *
* * * * Soft pensive Muse,
'Tis fit my verse should here infuse
Our C—r—m's *Chalcographian* worth,
Whose mind of talent shows no dearth *(h)*;
But what he has he'll keep, 'tis plain,
Since none could ever pump his brain;

(h) I conceive that I am not infringing upon the dictates of veracity, when I place this individual upon a par with *C—lf—ld* and young *Gr—v—s*, and with regard to his knowledge of *costume*, a gentleman, upon whose judgment I can rely, has more than once assured me that he conceives *C—r—m* is as well, if not better versed in the subject in question, than any individual connected with *Chalcographian* research.

J—ff—ry.

Well studied in the Cynic school,
He's govern'd by this sterling rule *(i)*,
That all men are sheer knaves by custom,
So he ne'er deems it safe to trust 'em.

With hands and face begrim'd with dirt,
With dusty coat and greasy shirt,
With one shoe off and one shoe on *(j)*,
Appears friend J—ff—ry, noted Don;

(*i*) Οι πλειονες κακοι.

(*j*) Whether J—y has ever thought proper in his absent fits to go barefoot, I cannot for a certainty say, but I will venture to affirm, that he has paraded the streets on the *Sabbath* in a *blue mottled stocking* and a *white one*, upon which occasion he called upon a person, who desired his maid to see what individual was at the door: when the servant going into the area, and two legs differently arrayed meeting her regard, she informed her master there were *two* persons. In respect to this dealer's dirty appear-

J—ff—ry.

Whose filth our Catalogus cries:—
"Is print *Erugo*—matchless prize!"
This *Chalcographian* manners boasts
Of pigs that rule in sties the roasts *(k)*,

---

ance, the following characteristic anecdote may be depended on. J—y was in the constant habit of frequenting a public house in Castle Street, Leicester Fields. Being there on St. Patrick's day, the company present, and our printseller among the rest, had been jeering Pat about his *shamrock*, when the Hibernian turning to J—y, exclaimed, "By Jasus, now I would advise that "every Englishman, in order to identify his country, should ap- "pear in a *clean shirt*."

(k) Mr. T—rn—y, the member of parliament, had for some reason or other given offence, in his public capacity to *J—y*, who happened to meet him in company with *L—d Sp—nc—r* when walking along Pall Mall. J—ff—ry marching up to this nobleman, enquired how his Lordship could think of keeping company with such a *b—kg—d*. Indeed, so abusive was our dealer, that *Mr. T——y* was obliged to take *J—y* before a magistrate, when he was bound over to keep the peace.

J—ff—ry.

Still ne'ertheless most polish'd men
Repair to his Augean den,
Which proves of *itch* the just reflector,
That lords the soul of each collector.
Yet spite of dirt and want of breeding,
Friend J—ff—ry boasts no dearth of reading;
His mind acute knows business well *(l)*,
Wherefore on theme no more to dwell,

(*l*) As a *Bibliomanian*, few dealers surpass J—ffr—y in knowledge, whereas his research into *Chalcography* is very circumscribed. I have however enrolled his name among printsellers, in consequence of the *illustrated Clarendon*, which he some years back disposed of by raffle, on which occasion the prize fell to the present *Duke of Gl—c—st—r*, who possesses no taste for this *mania*. As however the name of this r——l personage emblazons my page, it may not be amiss to inform the public, that when his *H—gh—ss* was in Russia, two noblemen of that country were politely assiduous in their attendance upon him, for which conduct, on leaving the north, he *very munificently* presented the one with a *watch*, value *five pounds*, while the other was honoured

P—t—r Br—wne.

I'll close my subject in a trice,
By giving him this good advice:
Make friends with water: clean shirt show,
Since dirt, good Sir, is Sense's foe.

Now ere I tune to some the ditty,
In plodding regions of the city;
All hail St. Giles's *P—t—r Br—wne!*
Great cabbage-merchant of our town,
For paintings noted, prints, and ballads,
Potatoes, onions, greens, and sallads! *(m)*

---

with a *mezzotinto portrait* of himself, value *seven shillings*, which *princely presents* are now displayed in that country as a specimen of the generosity of an English descendant of the *blood r—y—l.*

(*m*) This monarch of *sallads* may be termed an universal trader, as he will with one hand serve out a *cabbage*, and with the other present his customer with a *print* or *oil picture.* As to judgment

P—t—r Br—wne.

Who some thought would have journey'd far,
Till safe escap'd *Old B—ly Bar (n)*;

---

he can boast as much as falls to the lot of a turnip or a potatoe, notwithstanding which he is worth no trifling sum of money. The following anecdote, however, will serve as a specimen of his acumen. Some years back he purchased of one Aldr—dg—, a low print-vender, then resident under the Piazza of Covent Garden, an impression of *Hollar's* rare print, representing a whole length of *Francis Battalia*, the stone-eater, copied in C—lf—ld's Remarkable Characters. For this print Peter gave *sixpence*, and afterwards resold it to young Gr---v---s for *four shillings*, whereas it was worth about as many *guineas*. This circumstance being made public, the fact came to Aldr—dg—'s ears; wherefore the next time Br—wne went into his shop, the wife of the Piazza print-seller, who was a complete termagant, exasperated that her husband should have thus undersold his property, ran out with a kettle full of scalding water, swearing that she would throw it over our cabbage hero, for having cheated her *caro sposo*, nor would she have failed in effecting her purpose, had not *Peter* taken to his heels, and run off with all the expedition possible,

(*n*) Several copies of the *History* of *Westminster*, published by

P—t—r Br—wne.

This dull deaf Proteus of the trade,
Hath Crœsus' laws so well obey'd;
As now good competence to boast,
Well known by our *printselling host*,
Who oft by Auctioneer hard press'd,
Their lots to clear,—have *Br—wne* address'd,
And for their *bills* with tender'd fee,
Have DISCOUNT *got to set prints free (o).*

Ackermann of the Strand, at *fifteen guineas*, were purchased by Br—wne, of a shopman of the former trader, at the reduced sum of *five pounds*; in consequence of which *Ackermann*, upon ascertaining the fact, discovered that the copies in question had been purloined by his servant; wherefore he indicted *Peter* as a receiver of goods, knowing them to be stolen, for which offence Br—n— was tried, but acquitted.

(*o*) Several printsellers, who carry their heads very high, have not scrupled, when hard pressed, to raise cash by getting their promissory notes discounted; upon which occasion *P—t—r* has

P—t—r Br—wne.

To these I might the names inscribe,
Of grov'ling venders—wretched tribe ;
Such as appears in *Maiden-lane*,
Where *Bligo* holds his greasy reign:
Or sloven *P—rs—ns* reft of wits,
Old *Gr—n* and son oft ta'en with fits
Of preaching methodism rank ;
G—rge H—rd—ng fam'd for artful prank:
And him whose folly I reveal,
C—ry, who though well known to DEAL
Of false pride bound by silly spells,
Would have it thought *he never sells (p)*.

---

no doubt taken good care to get a handsome *douceur* for his advance of THE READY.

(*p*) B—go is proverbial for *dirt* and *grease*, as no print, however *clean* when purchased by him, is again issued from the shop

P—t—r Br—wne.

Another race might here be nam'd,
Were not the modest Muse asham'd;

without bearing marks of filth. *P—rs—ns,* from his oddity of manner in fancying he has *no inside,* is by his brethren of the trade esteemed to be *non compos mentis.* The Gr—ns, senior and junior, may be heard every Sabbath-day ranting forth their methodistical trash to congregations *just as enlightened* and *green* as *themselves.* The father, prior to his embarking as a printseller in W—lls Street, used to handle the tremendous cook-shop carving knife, being a vender of boiled beef and plum-pudding. G—rge H—rd—ng, who buys and sells, thinks himself a *monstrous* clever artist; the use however which he makes of his talents at drawing is as follows: C—lf—ld having found out a *Mrs. Aberdeen,* who is the last *descendant* of the *Cæsar* family, and possesses many of their old portraits, procured permission to have them copied, being desirous of getting them engraved and brought out in a volume, accompanied with biographical sketches. The artist employed upon this occasion was *H—rd—ng,* who, unknown to *C—lf—ld,* made duplicate and triplicate drawings, which he surreptitiously disposed of to *S—th—rl—nd* and other gentlemen. C—r—y, though an itinerant printseller, parading the country with a portfolio, and knocking at every door, is, notwithstanding, so

P—t—r Br—wne.

Whose minds by vicious thoughts deprav'd,
With prints disgusting are enslav'd;
While others bear the bestial store,
To foul pollution's deadly door.
Such names the poet will not trace (*q*),
But stamp them of corruption's race;

---

ridiculously conceited, that he would fain have it believed he is *no vender*, but *a gentleman collector*. To these specimens of dirty insignificant *Chalcographians* we might add *H—rb—rt*, formerly prompter of the Circus, who wrote an account of *L—mb—th* palace, and also published his *L—nd—na*, having gleaned his knowledge from *C—lf—ld*.

(*q*) A variety of names might be enrolled as illustrative of this disgusting propensity, but from feelings of delicacy, the writer refrains from giving them publicity. Nor is it at all unfrequent to find in the library drawers of deceased persons of *titled* as well as *plebeian* rank, books and engravings of the most shameless description, whereas the late possessors were supposed during life to have nothing but *the fear of God before their eyes*.

L—ngm—n and Cº.

Wherefore I'll fly the bestial den,
To greet once more the haunts of men.

In Row far fam'd call'd Pater-Noster,
Where genius some pretend to foster,
Who bowels of compassion show,
Like Tigers warm'd with fury's glow,
My Muse alights to tune the strain,
And note imperial *L~~o~~ngm~~e~~n's* reign;
Who ranks of publishers the first,
Back'd by old stager—honest *H~~e~~rst*;
While *R~~e~~s*, now free from western *storm*,
Drinks hob-a-nob with *Br~~o~~wn* and *Orm~~e~~*.
This hydra-firm of hot-press fame,
Not satisfied with *modern game*,
Of books antique, true pedagogues,
Have issu'd high-priz'd Catalogues;
And last of all the steps to mount
Of *Chalcography*, famous fount,

D—rt—n.

They sell works ready illustrated *(r)*,
That minds rapacious may be sated;
Wherefore of Cits without denial,
This is the grand collector's dial,
By *Chalcographian* rays supplied,
Pictorial works all cut and dried.
So gracious city heroes now,
I wish ye well, and make my bow.

Now last of this third flight partaker,
Must stand recorded D—rt—n, quaker;

(r) This firm, which is unquestionably the greatest in England, has been attacked with the *Chalcographimania* and *Bibliomania*, in addition to the immense traffic carried on in modern literature. Though publishers in general are very far from being liberal to Poetasters, it must be confessed that in some instances these gentlemen have not proved themselves penurious, witness *Walter Scott*, whose prolific Muse has received ample recompence for her *Pegasian* flights.

D—rt—n.

By Catalogus oft attended,
And with his cash alike befriended;
Who profits once from Granger got,
Six hundred pounds to boil the pot *(s)*,
When thinking ev'ry Granger wou'd,
Illustrated, prove just as good;
He tried deep speculation new,
Which soon he had good cause to rue;

(*s*) D—rt—n and H—rv—y were the purchasers of the *M—rq—is* of *D—n—g—l's Granger*, which they cut to pieces, selling the portraits separately, and thus realized upwards of six hundred pounds profit. Flushed with this good fortune, and ignorantly conceiving that all illustrated *Grangers* would prove equally beneficial, they soon after bought another at Robins's auction room, which was made up by *W—ll—m Sc—tt*, and had belonged to *Mr. Garrick*, nephew of the great performer, when lo! on disposing of the pictorial work in question, a larger sum was lost by this second speculation, than was realized by the former purchase.

D—rt—n.

Losing by second just as much
As fate by former bade him clutch;
Thus, like the *hound*, when passing brook
With meat in jaws,—resolv'd to hook
The same reflected in the stream,
He lost the *substance* for the *dream:*
So hungry D—rt—n glutton still,
Conceiving fortune slave at will;
Devoid of knowledge, stake let fall,
And, fool-like, thus was chous'd of all!

END OF BOOK THE THIRD.

Book the Fourth.

BOOK THE FOURTH.

Ille sinistrorsum, hic dextrorsum, unus utrique
Error, sed variis illudit partibus omnes.

HOR.

One steers to right, and to the left another,
By Folly led, each ranks his neighbour's brother.

CHALCOGRAPHIMANIANS.

FROM those who cater for each buyer,
The Muse shall wing her flight still higher,
And on page *Chalcographian* trace,
Those names renown'd assuming place
In sage Collectors envied band,
Where *Catalogus* takes his stand.

Q——n, P——ss E—z—th.

First in the ranks our nation's *queen (a)*,
A *Chalcographian* dame is seen,
Yet though she buys is always wary,
Of precious money passing chary.
Eliza, Britain's princess too *(b)*,
Stands register'd among my crew:

(*a*) Her Majesty is a collector for Granger, and possesses many valuable *Chalcographian* specimens. Her method of purchasing however is not after the manner of *Catalogus*, as the Queen, although fond of portraits, has no less an eye to the value of *Mr. Hase's Threadneedle impressions.* From a channel upon which I can rely, I have been informed that had not the present melancholy change occurred in the state of our gracious Monarch's mental sanity, it was his intention to have commenced collector, in which case, from the few purchases he had made, there is no doubt but that liberality would have characterized his conduct in the prosecution of this pursuit.

(*b*) This Princess possesses all the spirit of collecting, and would willingly multiply her stores with increased celerity, did she possess in a greater degree the means of gratifying her predi-

Rev. J. Br—nd.

Of prints she boasts full many lots,
And shows whole legions of *tea-pots*,
And daily would add more and more,
Had she of cash sufficient store.
And thou departed *Br—nd* appear *(c)*,
To add fresh lustre to my sphere,
Thou who alike would'st *buy* and SELL,
As *Catalogus knows* FULL WELL.

---

lection. In addition to prints, old china *tea-pots*, I have also been informed, constitute another hobby-horse of this distinguished personage, whose liberal spirit claims the sincere wish on my part that success may crown her utmost expectations.

(*c*) The above clerical character, who was the dupe of *J—y S—tt*, as I have before noticed, began his collecting career at a very early period; consequently the rarest specimens of *Chalcography* passed through his hands. He was however mean in purchasing, and as complete a *Print-Trader* as any one who publicly professes himself a buyer and seller of such commodities.

S—th—l—nd, B—ndl—y.

Come let me lead thee by the hand,
From Gow'r Street noted *S—th—l—nd (d)*,
Where lost in Chalcographian cares,
Thy mind forgets rough *Russian Bears*,
Of which as chief thou mak'st an halt,
For *porridge* gaining *stores of salt.*
Next sapient B—ndl—y bearing *stamp (e)*,
For *Chalcography* naught can damp,

(*d*) Mr. S—n—d, who has of late figured prominently as an Illustrator of *Clarendon* and *Burnet*, is *Pr—s—d—nt* of the *R—ss—n* company. In purchasing however he has become cautious, having at the commencement of his *mania* been sufficiently bitten by the *Scottish Tarantula.*

(*e*) This gentleman to whom I have dedicated my volume, is possessed of *Chalcographian* and *Bibliomanian* stores, which are perhaps unrivalled both for *quantity* and *excellence* in quality. On the score of sound judgment no collector will hesitate to allow him to possess unrivalled pre-eminence. The writer therefore cannot better wind up the present note, than by wishing him a

D—dsw—ll.

Come and illume my learned page,
Endowed with scientific rage ;
For if experience e'er was known,
To rear in mind sound judgment's throne,
Thou may'st dominion justly claim,
And boast the blooming wreath of Fame.

D—dsw—ll with pain I now recall *(f)*,
Fell fate, that robb'd thee of thine all,
I mean those stores that fell a prey,
To raging fire's consuming sway,

---

long continuance of health to enjoy the collection which he has accumulated with so much industry and perseverance.

(*f*) Since the fatal event above recorded, which robbed this officer of his superb collection, he seems to have relinquished all idea of recommencing Chalcographian. Should the *mania* however once more take place, I wish him success in the undertaking.

D—ce.

Whose loss made *Catalogus* sigh,
While tears distill'd from either eye.

Stor'd with the reading of the schools,
Moves *D~~a~~ce* great chronicler of fools *(g)*,

(*g*) *Mr. D—ce*, who has long figured in the annals of collecting, has also rendered himself conspicuous in the literary world, by publishing the work referred to in the above line, and I have only to regret that my absence from England at the period when the work in question was preparing for the press, prevented me from giving Mr. D—— some information, which might have met his approbation. Perhaps even the loan of the *unique cut* of *Will Summers*, from which the plate accompanying the present volume is executed, would not have been inconsequential to Mr. D—e, as affording a complete specimen of the costume of that jester at the period of *Henry the Eighth*. I certainly have to regret that the pamphlet, which in all probability belonged to the print, does not accompany the plate in question. It is scarcely known that an original picture, painted upon the finest cambric, is now at *Althorpe*, the seat of *Earl Spencer*, represent-

E. Sp—nc—r, D. of D—sh—re.

And warm'd by *Sp—nc—r kindred* peer,
Behold his *Gr—ce* of *D—sh—re (h)*,

---

ing *Henry the Eighth* and *Catherine of Arragon*, with *Will Summers* the jester, appearing between them, which relating to the *Fools of the Great*, would have been applicable to Mr. D——'s purpose. This gentleman is possessed of many very choice and valuable articles, particularly in old French literature; his conduct has uniformly displayed a correctness of judgment and the most refined taste, while his manners, though apparently reserved, evince every characteristic of the complete gentleman.

(*h*) His grace, who purchased the *B—p* of *E—y's* library, as well as that of a foreign nobleman, is reported to have lost very heavy sums to *L—d Y———th*, a circumstance which created much astonishment in my mind, as I did imagine that this elevated nobleman would have spurned all association with a personage whose delight is to attend *Milling-Matches* and *Cock-Fights*, while his society consists of such individuals as *L—d B—ym—e*, the lately executed *Slender Billy*, *Crib*, *Molineux*, *Gulley*, and *Bill Gibbons*. As for the loss of his rib, formerly *Mademoiselle F—n—ni*, who was claimed by two fathers, and preferred the embraces of *G—l J—n—t* to those of her *fiery-whiskered* husband;

D. of D—sh—e.

Who better merited commending,

While on collections thousands spending,

---

his *L—ds—p* makes up for his loss by constantly attending *Duke's Place*, &c. where he finds all his desires gratified.

As I have made mention of *Bill Gibbons*, I will now, by way of exposing the degradation of our nobility, subjoin an anecdote which is absolutely a matter of fact: *Gibbons* having a dog which he wanted to shew to the *M—q—s* of *H—nt—y*, son of the *D—e* of *G—rd—n* and his late *D—ke*-catching *D—ch—ss*, called at the mansion, where he found two very respectable tradesmen attending in the hall. Bill, addressing one of the footmen, said, that he knew the *Marquis* was at home and wanted to see him, adding, that his name was *Bill Gibbons*. The tone and manner of this applicant being extremely *flippant* or *kiddyish*, the attendant hesitated, when *Billy*, who was not to be put off, continued thus: "Come, do you choose to go or not; for by G—d "if you keep me waiting, *D—me* but I'll kick up a hell of a clatter "in the house." The footman accordingly went to his noble master, saying, that a man named *Gibbons* wanted to see him. "*Mr. Gibbons*, I suppose you mean," replied his lordship, "show

B—ng.

Than losing weighty sums at play,
With *Y—m—th's* Lord thus fool'd away.

Lo! hobbling *B—ng* quite antiquated *(i)*,
Long harbour mind infuriated,
Whene'er he hear of dainty food,
Black-letter tract with cut in wood;

" him up immediately." Accordingly up went *Bill*, who told the *M—rq—is* what had happened in the hall, when—wonderful to relate—the nobleman ordered up his two attendants and discharged them: but, upon the intercession of *Gibbons*, they were replaced. Well may we exclaim, *O tempora! O mores!*

(*i*) The *H—nbl—* individual here mentioned, who was a Peer of the Realm, possessed a few such choice articles as *The Paradise of Dainty Devices*, and *Walton's Angler*, the best edition, with *Lombart's* plates, for the latter of which he never remembered to pay the dealer from whom he purchased it, so far back as the year 1798.

Sir G. P. T—rn—r.

Not so *P—ge T—rn—r*, baronet *(j)*,
Whom venders all gave direful sweat;
Printsellers fam'd, arch picture-dealers,
With other pickers fell, and stealers,
Who did on purse as furious pounce,
As on its prey remorseless Ounce,
Which plac'd him on repentance stool,
Wherefore he plays no more the fool.

(j) Our young *B—r— n—t*, who is not only *litigious*, but *meanness* personified, was some time back seized with a universal *cacoëthes*, at which period his hall was every day crowded with venders of birds, beasts, shells, armour, stained glass, pictures, prints, insects, reptiles, with a string of *et cæteræ* that would fill an atlas folio; but having been most completely imposed upon, and well knowing the value of money, he on a sudden closed his doors upon these *harpies*, who are thus debarred from *plucking their dainty pigeon*. Be it remembered however, that many of these *Nicknackatarians* are not paid to the present hour, while

Oss—lt—n, C—sw—y.

Lord Oss—lt—n I now pen lays on *(k)*,
Who *Grammont's* history must emblazon;
That cit-like takes especial pride,
Procuring portraits in *Cheap-side*,
Or rather bearing stores away,
Ne'er thinking of due payment's day.

Great *C—sw—y* known by sirname *Dick (l)*,
Whose affectation makes men sick,

---

others are involved in law-suits for the procurement of their demands.

(k) The peer in question, who is occupied in illustrating the *Memoirs* of *Grammont* during his residence in England at the period of Charles II. is renowned for leaving his name during a long period upon the ledgers of the printselling tribe. The cause of his lordship's predilection for the above work is said to be on account of his wife, who claims alliance with the Grammont family.

C—sw—y.

With confidence of *Raphael*, struts,
And leg in folly's mire oft puts;

(*l*) *Mr. R—ch—rd C—sw—y, royally* denominated *Dirty Dicky*, ranks bosom-friend with the son of the *D—e* of *M—lb—gh*, in proof of which our miniature-painter always fills the card-racks on either side of the chimney-piece with notes and cards penned by that noble personage. The *mania* of this artist is to possess impressions from all *Rubens'* performances; of which he has not unfrequently availed himself in making his own designs, and to such a pitch was this predilection carried, that he actually wanted to purchase the mansion at *Antwerp*, which that sublime painter inhabited, but was prevented for the cogent reason assigned on the opposite page. This however is not the only instance of *Dicky's cacoëthes*, whose eccentric brain, crammed with all the visionary chimeras of *Jacob Behmen*, *Swedenborg*, and other fantastic unravellers of fate, may well rank upon a par with *Doctor Faustus* or the Cheshire *Nixon*, so that he is little better than a *Mother Shipton* in male attire. As I have in this note treated upon the subject of *particular predilections*, I will again record the name of *Mr. Samuel Ireland*, who was devoted to the works of *Hogarth* and *Mortimer*, both oil paintings and drawings as well as prints: indeed so great was his collection of the first mentioned artist's produc-

C—sw—y, B—nks.

As proud in sharing *Bl—ndf—rd's* nod,
As if the *Marquis* were a God.
His toil hath been to imitate,
A *Rubens'* style,—sublimely great,
Nay frenzy caus'd such mind's expansion,
He needs would buy the *Antwerp mansion,*
But dearth in purse the wish repelling,
Ejected *Dicky* from said *dwelling.*

What dame now lists my knight's professions,
'Tis *B—nks,* collector of *processions (m),*

tions, that he had only one competitor for the palm of victory, in the person of the old *Earl of Exeter,* who died prior to the last inheritor of that title.

(*m*) This lady, who possesses an excellent disposition, has a taste for *processions* of every description, for which she is in the habit of paying very liberally; while another female collector is to be seen in the person of *Mrs. Fl—xm—n,* wife of the celebrated

H—ll—ngs—rth.

Sir *J—s—h's*, sister whose renown
Makes *Catalogus* low bend down,
And in true token of—" *his duty*,
" *Honour the shadow of her shoe-tie.*"

Now comes a niggard child of earth,
From Queen's Square, stingy *H—ll—ngs—rth (n)*,

---

statuary, who is doatingly fond of every pictorial performance from the pencil of the justly celebrated *Stothard*.

Having made mention of a statuary, I will here record the name of G---h—g---n, the sculptor, who is bitten with the *bust madness*, which he has pursued with unparalleled avidity, not having modelled less than two hundred, nor be it forgotten that in hitting off likenesses, he is particularly fortunate, witness the *Bust* of *Lord Nelson*, who never sat to any artist but G—h---g—n, whom he attended seven times for that purpose, being most particularly anxious that every lineament should prove the precise type of its original.

(*n*) Mr. H——th, who is in pursuit of choice specimens of *Marc Antonio*, and all the Italian artists, is guided in purchasing by the

H—ngs—th.

Who spends as free in heaping store,
As *Jew* would give to *Christian poor;*
And hath a brain so passing fecund,
He knows *First Charles* preceded *Second;*
But as to vouching for aught more
On his research I close the door;
And while I thus wield probing pen,
On fam'd collectors acumen,

---

puffs that appear in the catalogues, his own judgment not being sufficient to detect a retouched impression, which he will purchase for a really fine one.

As I have been speaking of particular *manias*, that of collecting caricatures must not be neglected, the most masterly specimens of Chalcography having issued from the shop of *Miss Humphries*, in Saint James's Street, being the productions of *Gillwray's* prolific genius, who might even rank in his line upon a par with Hogarth himself. The present unfortunate mental derangement of that artist, may consequently be regarded as a serious event in the annals of *Caricature Collecting*.

Some lines instructive here may tend,
To prove I labour to befriend
Mine hero, whom I now endite to,
And urg'd by common sense—thus write to.

POET'S ADDRESS TO CATALOGUS.

Delpinum appingit sylvis, in fluctibus aprum.

HORACE.

The *Dolphin's* form he paints in woods,
And shows the BOAR in ocean's floods.

Good Sir, I plainly now must speak,
For though mine hero—still I'll tweak,
Proboscis whensoe'er I please,
Since sugar-plums won't cure disease,

Ignorance of Chalcographians.

To learned *Chalcographian* band,
I now extend corrective hand,
For after conning o'er and o'er,
The extent of your mental store,
You prove e'en in your lov'd pursuit,
Like idiots, gaping all, and mute.
Perhaps at this you'll frown and flout,
And swear that facts can't bear me out,
But *Truth* subservient is at will,
To dose you with hard griping pill.
But to the point:—Show one Collector,
'Midst all your host that proves reflector,
And knows each foreign knight and sage,
That suits his illustrative page,
Unless beneath the *name* be *writ*,
Date, *rank*, and *class*, with all that's fit:
For me I've *Grangers* vast look'd o'er *(o)*,
Of *Burnet* seen stupendous store *(p)*,

Ignorance of Chalcographians.

Huge *Pennants—Chalcographic* dons *(q)*,
And *Crowle's* deem'd first of *Clarendons*,

(*o*) Among other illustrated volumes of this author, I cannot help enumerating *Mr. Townley's* in particular, whose rare specimens I have very frequently dwelt upon with infinite delight.

(*p*) In *S—r J—s L—k—s* pictorial *Burnet*, among other egregious mistakes, which I did not note at the time it was offered for public inspection, I however particularly well remember remarking, that he had inserted the portrait of one *Mainwaring*, a *physician*, instead of the father who was a *statesman*.

(*q*) *Mr Cr—wl—'s Pennant*, which was enriched from the materials of runaway *T—mmy Th—mps—n*, of Hebraic extraction, is, taking the *tout ensemble*, a passable specimen of illustration, though many insignificant prints are inserted which disgrace the pages. The *Burnet* and *Clarendon* of this collector have to boast numerous very rare specimens of *Chalcography;* but in these works, as in the above instance of *S—r J—s L—k—'s* blunder, there are the most flagrant errors: and in respect to the *Infanta of Spain*, mentioned by Pennant, I have ninety-nine times in the

Ignorance of Chalcographians.

With pain I then the laugh have check'd,
To view such men as should reflect,
Imperial hot-press'd paper grace,
With son's in *lieu* of daddy's face:
While *vice versa*, through life's run,
Papa hath stood in place of son.
Thus ere tie-wig grac'd napper dense,
I've *grandson* seen take precedence,
And stand for *grandpapa*, who wore
On sconce no wig, but nature's store.

---

hundred seen a decorative portrait pasted opposite the page, which has no more to do with the lady whom Prince Charles was to have espoused, than I bear an affinity to the Great *Kham of Tartary*. Similar mistakes occur in the insertion of portraits of the *Nassau* family. I shall now close this subject by simply stating that in adverting to the character of the late *Mr. Cr—wle*, as a gentleman and a collector he was ostentatious, proud, and extremely mean in following up the *Chalcographian* pursuit, of which he was desirous of ranking the most heroic of champions.

Ignorance of Chalcographians.

In fine, Collectors, who presume,
All things to know, ne'er judge *costume*,
Each toils alone vast page to cover,
And rank a *Chalcographian* lover *(r)*.

(*r*) *Lord M—k K—rr*, before mentioned, is possessed of an illustrated Bible, wherein is inserted, as I have been given to understand, an engraving of *Magdalena Passe*, being a representation from profane history of the Lycian Shepherds transformed into frogs for refusing water to *Latona*. This print however is placed opposite to the page which records the discovery of Moses in the bull-rushes by Pharoah's daughter. Being thus occupied on the topic of illustrated Bibles, I must not omit to reprehend in the most pointed terms, the loose and indecent prints that frequently appear as pictorial embellishments of holy writ, which are much more framed to grace the annals of a brothel, than stand recorded on the scriptural page.

THEATRICAL CACOETHES.

——— Unus utrique error
Sed variis illudit partibus.

HORACE.

Each mind the self-same error sways,
But mocks them all in different ways.

Now humbly treading in the shoes,
Of *K—mble* I must not refuse
To *W—ldr—n* place who doats on plays (*s*),
That acted were in ancient days,

(*s*) The Thespian now under review, has always evinced a desire to possess theatric curiosities, but the state of his purse has unfortunately damped his ardour. He was formerly a book-vender in Middle-row, and has presented himself to the public as a dra-

With portraits too of such as wore,
The *sock* and *buskin* heretofore:
As for his prowess on the stage,
He may possess some *mental* rage,
But *hearing* is a certain test
With *sight*—that proves his bad's the best;
For sov'reign nature hath denied,
That he should e'er expertly ride
His hobby:—strutting scenic god,
Wherefore he ranks a *Thespian clod:*
As *Player* thus the *Author's* brother,
Just skill'd in ONE, as well as t'other.

---

matic writer as well as player; but I am sorry it does not lie in my power to pass any encomium upon his poetry or performance. Notwithstanding this conclusive stricture, I really wish *Mr. W—dr—n* success in all his undertakings, as he is a quiet, inoffensive, and well-meaning man.

Ex quovis ligno non fit Mercurius.

Theatrical Cacoëthes.

Mark *L—chf—ld* dashing quart and tierce (*t*),
With love Shakesperian wond'rous fierce;

(*t*) *Mr. L—chf—ld,* the friend of *Messrs. B—d—n* and *H—ll,* is said to be as well read in Shakespearian lore, as any of his renowned commentators; while his pen is monthly employed to blazon the pages of the *Theatric Mirror.* This gentleman, who purchases every thing relating to the stage, is frequently seen in the shop of play-vending *B—rk—r,* of Russell-street, in order to be in the vortex of dramatic literature; but the effect of his *mania* was never rendered so conspicuous as when he essayed the arduous part of *Richard the Third,* in which scenic attempt however he completely failed. It was owing to this circumstance that when at the masquerade a short time after, a gentleman present chancing to recognise *Mr. L—chf—ld's* person, accosted him in the following words:

"If Richard's fit to live, let Richmond fall;"

which appropriate exclamation so offended the would-be *Roscius,* that he not only wanted to see the face of the person in question, but also talked loudly of exchanging cards, a *challenge,* and so forth.

Who shares with Catalogus treat,
O'er prints theatric, when they meet;
And scribbles too—dear recreation,
For page of monthly publication:—
Nor be O! Muse, forgot the night
When in *Third Richard's* costume dight,
He did the arduous feat essay,
And ranted thus some hours away.
Wherefore let foes say what they can,
He ranks *stage*-BITTEN *gentleman;*
Like *Coates* theatric connoisseur,
Call'd *Fashion's* famous *Amateur*,
Who boasts from *dames bound in his fillets*,
A countless pile of *tender billets* (*u*),

(*u*) This conceited personage, who has *enacted* sufficient to entitle him to the appellation of *f—l*, so long as he shall continue to *play his part* in this world, has absolutely the vanity to boast that he has upwards of *one thousand letters* from the ladies, which

Theatrical Cacoëthes.

Which he unopened hoards to vex
Poor disappointed female sex.

With potent dose of *L—chf—d's* pill,
View *Play-house Mirror*, famous *H—ll*,
Who gorges on poetic lore
Of ancient date, and boasts a store
With prints conjoin'd; which aught impart
Descriptive of the Scenic art *(v)*.

---

he preserves *unopened*.—Query. If they continue sealed up, how can this connoisseur ascertain for a certainty that they are the productions of a female hand?

(*v*) Our collector, editor, and play-goer, has *weighty* reasons and *sterling* arguments to account for his theatric *mania*, witness, VELUTI IN SPECULUM. Some years back when the heyday of the blood was more predominant than at present, *Mr. H—ll* no doubt remembers a tale that was current in the lobbies of Covent Garden and Drury Lane theatres, respecting a gentleman who went from the playhouse with a Cyprian, and remained at her

Theatrical Cacoëthes.

Of mimic pow'rs the chief now view,
Our *Chaleographian* course pursue,
M—th—ws collector of *each print* (*w*),
That shows of *Garrick's phiz* the dint,
And folios eke intent to grace,
With prints that blazon scenic race:

---

lodgings till the ensuing morning, when in the place of leaving an *Abraham Newland* upon the dressing-table, the female votary of pleasure after the gentleman's departure, found the present to be no other than one of *Gowland's Lotion* bills, which bore a striking resemblance to a bank-note. This was thought a good *hoax*, but the expressive title of *bilk* continued long after to accompany the name of the person in question.

(*w*) The extraordinary and versatile powers of this comedian do not stand in need of any panegyric, as it is quite sufficient to witness the exertion of his talents, which must command admiration. Under the guidance of *C—r—m* the printseller, as I have been informed, *M—th—ws* is forming a collection of theatricals, being particularly anxious to possess every thing relating to the inimitable *Garrick*.

Theatrical Cacoëthes.

Nor be the fam'd pursuit pass'd o'er,
Belov'd of *Suett*, now no more *(x)*,
Barbatics pride that made him crazy,
Old Caxon, Scratch, Tie, Bob, and Jazy,

(*x*) The late *Mr. Suett*, the comedian, whose eccentricity and comic powers still live in the memory of the public, had collected a vast number of *Old Wigs*, which unfortunately were destroyed by fire, and among the rest was one of those appendages of the head, said to have belonged to *King Charles* II. which *Suett* bought at the sale of the effects of old *Rawle*, the antiquarian. As the theatrical powers of *M—th—ws* are of the broad comic cast, which was Suett's *characteristic vein*, the former, no doubt, actuated by a similar *cacoëthes*, has taken to the *Wig Mania*, since it is an old and received opinion that *wits* will *jump*. As I am upon the subject of an article appertaining to dress, I can do no other than candidly avow, that I should feel proud to possess the relics forwarded by order of the invincible *Lord Nelson* to *Lady Hamilton* which were the several articles of apparel in which he was habited when the fatal ball deprived that gallant admiral of his life, and the country of one of its bravest defenders.

Which *Charles*, like predecessor buys,
Esteeming each a wond'rous prize.

PICTURE MANIA.

Animum pictura pascit inani.

'Tis fitting now we pass some strictures,
On such as boast a rage for pictures;
Who like friend Catalogus con
The page renown'd of *Pilkington*:
Wherefore sage leader of the van,
Comes *St—ff—rd's* Marquis, mighty man (*y*),

(*y*) *As the Marquis of Wellington* ranks generalissimo on the

Picture Mania.

Who had so strong the raging fit on,
To make election of one *Br—t—n*,
As register of pictures grand,
Though Painting he don't understand (*z*).

Next red-hot as a Salamander
View *D—v—ds—n* great Alexander (*a*),

Peninsula, even so does *St—ff—rd's* peer boast the title of commander-in-chief among the picture collectors of our island: nor can I in justice deny that many specimens in this nobleman's gallery are superlative examples of the graphic art.

(*z*) *Mr. Br—t—n*, the publisher of some very choice specimens of architectural gothic remains, was elected *Fellow* of the *Antiquarian Society*, on account of his enthusiastic research, as I conjecture, into *stone walls*; for independently of their pictorial representation, I cannot divine a cause why the nomination in question should have taken place. To the present personage also devolved the task of cataloguing the pictures of the last-mentioned nobleman: a labour he was in no respect capable of judiciously

Picture Mania.

Renown'd *Contractor*, who will buy
Books, prints, and pictures, manfully;
With just such judgment as appears
To grace the creature with long ears.

Lo! next enacting bold his part,
Comes *Bristol D—v—s*, christ'ned Hart (*b*),

---

performing, having never been inducted to any refined knowledge of the graphic art.

(*a*) This gentleman, who is immersed in the dunnest smoke of Bœotian ignorance, has nothing but money to recommend him: backed however by such a requisite auxiliary, he stands forward a great collector, purchasing at random, without either taste, judgment, or science.

(*b*) *Mr. H—t D—v—s*, member of parliament, is deeply infected with the Picture *Mania*, which money, acquired in that emporium of ignorance, the city of Bristol, enabled him to indulge in its fullest extent.

Picture Mania.

State pillar sage as eyes can see,
That adds to name an M. and P.
A banker who in *arts* ranks shallow,
But famous judge of *Russian tallow* (*c*);

(*c*) Some years back this senatorial banker, realized £.40,000 in one day, by a lucky speculation in Russian tallow; but as I am now occupied upon the topic of a Bristolian lover of pictures, I cannot resist the desire of giving my reader the following poetical quotation from an unknown writer, as highly descriptive of the Bristol race, when considered under the head of the *arts*.

Of the arts I must speak, so at once to define,
A *Bristol Apelles*—behold but the *sign*
Of red rampant Lion, a *Savage* and *Bell*,
Their talents such daubs comprehensively tell;
While taste is display'd in a breach of those rules,
Which genius has sanction'd and use of the schools,
Here *quantum* of colours on pallet ne'er fail
To make *Iris* blush, and outvie peacock's tail;
The true line of beauty your optics can't trace,
In figures possessing no vestige of grace.

Whose intellect burns just as bright,
As glimmer of a *farthing light :*

Whose outlines display—or I'm not a bard,
True emblems of adamant, tasteless, and hard.
O ! artists of Somerset Place, prithee say,
Are such the aspirers to envied R. A.
Shall vestments of *pinks, blues,* and *reds,* nature shock,
Arraying each portrait, a true barber's block !
Shall faces of *chalk* and *vermilion's* hot glow,
Shall hands, precise models of pale lumpy dough,
In short, can endowments like these prefer claim,
To ought pictatorial, worthy of fame ?
Or if at their landscapes a slight glance we take,
The trees are green brooms, and the skies all opake ;
In lieu of the rivers transparently bright,
'Tis an expanse of azure, or one plane of white ;
The villas all staring prove wond'rous defective
In that most essential of points—true *perspective.*
While cows, dogs, and horses, like sticks void of motion,
Of playthings from toyshop convey a just notion.
Cuyp, Waterloo, Wouvermans, Ruysdale, they scorn,
Poor souls, if in Bristol, they'd all pine forlorn ;

Picture Mania.

But all is one, for now you know,
'Tis money makes the *mare to go*.

Their just compositions no patrons would find,
Bristolians for nature possess not the mind;
When *they* part with their *guineas* they claim what is rare,
A *Picture* of PICTURES, to make people stare,
Determin'd they'll get what is *sterling* for *gold*,
Their uniform practice I'll instant unfold:
To those tenets close sticking of *Cocker* profound,
They purchase not PICTURES, but Paint by the POUND!
O shame! Science droops while true artists deplore,
That Genius at Bristol does nothing but snore.
Yet ah! sons of lucre, tho' bound by the spell
Of ignorance black as the dun shades of hell,
Though Bœotia's dark Erebus hangs o'er your spheres,
Enshrouding your senses and eke asses ears,
In short tho' of painting ye deem yourselves judges,
Your knowledge in this at a snail's pace slow trudges,
Like glazier's as bright; who, for publican shows,
On shutter fine *checkers* in orderly rows.
Yet do not despair, friends, ye still boast a charm,
To kindle in painters a fire brisk and warm;

Picture Mania.

Next fetter'd by pictorial spells
A R—v—sly comes, who *buys* and *sells (d)*,

I mean not of genius the flame trite and old,
Extinguish'd in Bristol—I mean, Sirs, your gold;
Since lucre makes daubers clean canvass defile,
And paint not by *yard* or by *ell*—but the MILE;
In fine they have sense to avow ye are ninnies,
And all that they crave is your *guineas*, your *guineas;*
Your gold they will have, they declare by the pallet,
And knock ye down, using the brush for the mallet;
That weapon tremendous which nothing withstands,
Making *dull heads more dull*, when design'd by *such hands*.
In brief it requires no small sense to decide,
Whether artist or cit is to sense most allied;
But of this I'm convinc'd none would ever aspire,
To say that conjoin'd they would set *Thames on fire*.
But now to discover their *learning* let's try,
A task mighty easy betwixt you and I;
There's no need to put nice research into fetters,
When lords of the *fine arts* do not know their letters;
In short I would wager what any dares lay,
In lieu of a C they'll spell College with K.

Picture Mania.

Since e'en from noble, looking big,

To wearer of *Right Reverend* wig;

(*d*) The reverend gentleman above quoted, as illustrative of my page, may be regarded as a *private collector* by such individuals as do not understand the meaning of the word *dealer;* but not being altogether a stranger to lexicography, I must certainly apply the above term to Mr. R————, who ranks a vender as well as *Smart, Woodburn,* or any other of the renowned *canvass merchants.* In addition to the specimens of *Chalcographians,* quoted in my poetic ledger, I must not omit to mention by way of addenda, *Dog J—nn—ngs,* who acquired this *canine* addition to his name from having purchased the celebrated antique of *Alcibiades's mongrel* for one thousand guineas. *Mr. J——s,* who is now about ninety years of age, continues infected with a cacoëthes of collecting any thing that is in opposition to what is possessed by others, wherefore it is merely necessary to say that the *walking stick* of Mr. Tompkins is made of *ash, whereas* the one offered him for sale is of *elm,* but he will instantly demand the price, and become the *fortunate possessor.* Nor let me forget the deceased *W—lsh P—rt—r,* so renowned for *embellishing cottages,* and whose taste was consulted in the arrangement of *Carlton House.* This gentleman not only collected for himself,

In spite of all each may profess,
He ranks true *dealer*, more or less.

Of modern school supporter fam'd
Must *Leicester's Baronet* be nam'd, *(e)*

---

but would undertake to store the mansions of others with pictures and antiques, and in short, was a complete *Proteus*, attuning his versatile taste to the wish of every new customer.

(*e*) *Sir John Leicester*, to whom I may well apply the following couplet of Boileau:

La docte *antiquité fut toujours venerable*,
Je ne la trouve pas cependant *adorable*, BOILEAU.

Has in a very praiseworthy manner extended his aid to the *living*, by patronizing artists of the present era, of whose performances he has to boast a very choice collection. Being thus engaged on existing painters, I think it may not be unfair to designate *Stothard* the British Parmegiano; *Wilkie*, the *Gerrard Dow*; *Beechy, the true delineator of nature*; and *West*, the *Poussin* of England. With respect to the last mentioned artist's talents, too much en-

Picture Mania.

Who well deserves the meed of praise,
Rewarding worth of *modern days;*
Such as by *Stothard* is possess'd,
A *Wilkie, Beechy,* or a *West.*

---

comium cannot be lavished upon his celebrated picture of Christ Healing the Sick, which performance, thanks to the Prince Regent, was prevented from being exported to America. Neither can I pass over in silence the late *Mr. Barry,* who, in order to refute the assertions of *Zimmermann* and the *Abbé Dubois,* (who have stated that the clouded and foggy atmosphere of England incapacitate our countrymen from excelling in the graphic art) produced a series of paintings, now preserved in the apartments of the Society for the Encouragement of Arts, &c. that would confer honour on the talents of the most sublime painters of antiquity.

NICNACKATARIAN MANIA.

Quot capitum vivunt, totidem studiorum
Millia.

Pursuits and passions on this earth we find,
Vary with increase of the human kind.

Thus having some rare samples shown,
Of persons to collecting prone,
Whether as hot as Cambrian Taffy,
In searching mines of *Chalcography;*
Or making purse at auction debtor,
For hoards of musty rare *black letter;*
And last the crew so passing bold,
In buying *paintings scrubb'd* and old *(f)*;

(*f*) There is perhaps more quackery in picture dealing than in

Nicnackatarian Mania.

Some few alike must now be trac'd
Each gifted with a diff'rent taste (*g*) :
So to commence:—Our R—g—nt Prince,
A wond'rous passion doth evince,
To guard in armoury, with care,
Types of *old saddles militaire (h);*

---

any other trade existing, as could be exemplified by *Dermer, Woodburn, Quaker Smart,* and a thousand other Graphimanians; for when we find *Sallad-venders* in *Saint Giles's,* and *Cabbage-sellers* in *Covent Garden,* pretend to a knowledge of painting, there is no affixing any boundary to this pictorial cacoëthes.

(*g*) *Mille hominum species et rerum discolor usus*
Velle suum cuique est nec voto vivitur uno.
PERSIUS.

(*h*) In the armoury at *Carlton House,* which is arranged with infinite taste, there are several specimens of this equestrian accoutrement, in collecting samples of which the R—g—nt manifests a most unconquerable cacoëthes.

Nicnackatarian Mania.

While *Charlotte* too, with rapture dwells
On *medals, coins,* and precious *shells (i);*
One, warm'd with fine harmonic glow,
Pays *fifty pounds* for *Pamphilio,*

(*i*) The *P——s C——te* has already embarked with great spirit in collecting the above-mentioned articles; nor is she less conversant with the *old armour,* respecting which the late *Captain Grose* was not more deeply skilled. For the *shell mania, L—d T—nk—r-v—lle* is no less renowned: but all living personages of this description were surpassed by a collector of antiquity named *Rumfius,* who, although *stone-blind,* literally gave *one thousand pounds* sterling for a *single shell.* Of this individual there is a print extant, representing him in the art of handling the rare specimen in question. As the above couplets relate to royalty, it would be highly improper in me not to register the name of the *D—ch—s* of *Y—k,* who has such a predilection for *dogs,* that she never goes out unattended by troops of those faithful animals; neither let me pass unrecorded the mental endowments of this personage, which are to my knowledge characterized by every sentiment of tenderness and philanthropy towards the distresses of the suffering and the poor.

Nicnackatarian Mania.

And would stake *hundreds*, could he win,
A fam'd *Cremona's violin* (*k*).
Yet such oft prove but wretched scrapers:
Others will buy *tobacco papers* (*l*),

(*k*) Cremona, a town in Italy, was very famous for manufacturers of violins, the makers of which instruments were *Amati*, *Straduarius*, and *Styner*, and some of those have been frequently sold for two hundred guineas each.

(*l*) Independent of the instances above cited, the late *Mr. Tighe* was rendered conspicuous for collecting printed shop-bills, of which he possessed a countless hoard. Neither must be omitted the mention of a lady who has a cacoëthes for *notes of invitation*, *shop cards*, &c.; from the style of writing, and designs of which, she forms her opinion of the lady, gentleman, or shopkeeper; nor will she deal with any tradesman, the *design and wording* of whose *card* does not betoken what constitutes in her estimation a fair and honest dealer. Although the ensuing *mania* bears no reference whatsoever to the above-mentioned instances, I cannot refrain from enrolling it, being rendered conspicuous in the person of *Mr. N—rr—s*, of *Alb—rm—rle Street*, who has such

Nicnackatarian Mania.

Who ne'er once dreamt while quaffing swipes,
Of *short-cut*, and *tobacco-pipes:*
Samples we have of some, whose hopes
Concentrate in the *hangman's* ropes *(m)*:

---

an assortment of *snuff boxes*, that he makes a boast of never taking *two pinches* of that pungent dust from the same *tabatiere*.

(*m*) It is absolutely a fact that this *cacoëthes* is cherished by Mr. Urq—h—rt, a gentleman of respectability, who has bargained with *Jack Ketch* at so much *per rope*, to which he affixes a label, bearing the name of the criminal executed, with a statement of the crime for which he suffered. Of course, though this personage may pay exorbitantly for many of the hempen specimens which have not curtailed the existence of very noted characters, yet he is sufficiently remunerated when delinquents like Colonel Despard, Bellingham, the assassin of Mr. Perceval, or a sanguinary *Williams*, terminate their career at the gallows. The recent mention of *Despard* brings to my remembrance the *mania* of *Mr. H—vis—de*, of surgical fame, whom I must usher into notice as a great collector of *masks*, taken from the countenances of deceased persons of celebrity and notoriety, in the progress of which pursuit he was once disappointed, for upon applying to *Mrs. Despard*

One rusty *armour* buys amain *(n)*,

Or painted window's shatter'd pane *(o)*;

---

for the loan of the *mask* taken from her husband's visage, subsequent to his execution, the lady in the first instance consented, but upon ascertaining that *Mr. H—vis—de's* request did not originate in any sentiment of respect which he felt for the deceased, but was only made to gratify this particular *mania*, she in consequence refused to accede to his wishes. To this curious *mania* may be subjoined the pursuit of a gentleman formerly residing in the Temple, who had an apartment decorated with the *rattles*, *lanterns*, and *staves* of watchmen, together with the *knockers* wrenched from street doors, which were the trophies of his nocturnal perambulations.

(*n*) The *E—rl* of *W—rw—ck* is in possession of many curious and valuable specimens of this warlike costume of our progenitors, which was in some cases *rivetted* upon the person of the wearer: an instance of this kind being recorded by *Mezeray*, who states, that some Italian knights being made prisoners, the victors were unable to take off their armour, in consequence of which they kindled a large fire, and upon this they rolled the unfortunate men, who were literally roasted like lobsters in their shells.

Nicnackatarian Mania.

The skins of birds, of beasts, and fishes *(p)*,

Cups, saucers, tea-pots, old Delft dishes *(q)*;

(o) *Mr. B—kf—rd*, of *F—nth—ll*, the *H—n—r—ble Mr. B—ng*, and the late *Lord Orford*, together with countless others may stand enrolled as doatingly fond of this article, which is usually purchased to decorate the library, in order, as Milton emphatically expresses it:

"To cast a dim religious light."

As the above line appertains to things sacred, I cannot refrain from recording the Methodistical *mania*, which never was more powerfully evinced by the most bigotted catholics, than became manifest a short time back at the sale of Huntington's effects at *Hermes Hill, Pentonville*, where, among other precious *relics* of this *saint* among the *ranters*, producing extraordinary sums, an *old arm chair* must particularly stand recorded, which, although not intrinsically worth *fifty shillings*, was knocked down to a *devotee* for SIXTY POUNDS, while *Saunders*, the auctioneer, was *commissioned* to go as far as *one hundred*, had the competitorship continued. This *chair cacoëthes* brings to mind the *perforated seat* whereon the *Popes* are compelled to sit prior to their being in-

Nicnackatarian Mania.

Whereto the bold pursuit let's add,
Of him that after wives was mad,

vested with the triple crown, for the purpose of submitting to a *strict examination*, which was deemed most essential after the *hoax* passed upon the Conclave by the female commonly called *Pope Joan*. In addition to this *chair mania*, I have recently been informed that the spectacles of Huntingdon, and every other article, produced similar exorbitant sums, while it is asserted that a *waggon* of the *prophet's* was purchased by a farmer, who was one of his most zealous followers, for no less a sum than ONE THOUSAND TWO HUNDRED POUNDS. This also brings to recollection the rage that was manifested for any precious relic that had belonged to *Edward Edwards*, the black preacher, on his leaving England in the capacity of a missionary, to preach the gospel among his swarthy brethren.

(*p*) In the person of *S—r J—s—ph B—ks* we have a striking instance of this *mania*, which was carried to such an extent, that in order to ascertain whether any relationship or affinity existed between a *flea* and a *lobster*, one of the former insects was boiled, when his *coat* not turning *scarlet*, it was incontestibly proved, that

"*Fleas are not lobsters by the Lord!*"

Nicnackatarian Mania.

Who took arch *Mahomet's* advice;

For, where he treats of paradise,

Having spoken on the subject of animals and insects, I cannot forget to make mention of *L—y C—te C—pb—ll*, who is a most determined bird-fancier, having no less than ten parrots at the same time; one of which happening to be sick, her ladyship absolutely sat up for ten nights with this feathered favourite, during which period she never once changed her apparel. I have further to add in respect to the *bird mania*, that a lady, named *Orby Hunter*, some short time back positively bequeathed two hundred pounds per annum for the maintenance of a favourite parrot, so long as he should continue in the land of the living. Nor be forgotten Poor Tom Sugden, the mendicant, whose love for pigeons was never surpassed by any fancier of that billet-carrying bird.

(*q*) To these various predilections should be subjoined the *tulip mania* and *botanical cacoëthes*, for which innumerable individuals have been and are famed, witness the late *D—ct—r D—rw—n*, and the living *D——r Th—nt—n*, whose specimens are now disseminated through the medium of a lottery, a specious but deceptive plan, which was also resorted to by *Messrs. Macklin*

He makes the charms of women—heav'n;
So Langford took of wives just seven *(r)*,
A number that might scare to death
The boldest Turk that ere drew breath.
Nor pass we by that shameless band,
Dispensing with a lib'ral hand,
Large sums, *indecent books* to buy,
And *prints disgusting* to the eye *(s)*:

---

and *Boydell*, the latter of whom was by this means rescued from that pecuniary difficulty which was brought on by the pressure of the times.

(*r*) This fellow, who formerly officiated as a methodist preacher, was literally tried at the Old Bailey a short time back, and found guilty of the above flagrant enormities, for which he received sentence of transportation for seven years, being just twelve months banishment for every such conjugal enjoyment.

(*s*) *De gustibus non est disputandum.*

Witness from *Duke* of *first degree*,

E'en to *old sporting Colonel T——(t)*:

In fine, full many none suspect,

On themes like these alone reflect,

Disgracing thus the manly name,

And blazon'd sons of guilt and shame.

(*t*) In addition to the late D— Q—— the D— Y— and C—— T—n, L—d H—k—, must also stand on record as famous for this infatuation, which I am sorry to add is much too prevalent: neither ought I to omit the mention of *foreigners*, who are most notorious for giving publicity to these incentives to vice.

CONCLUSION.

Jamque opus exigi quod nec Jovis ira, nec ignes,
Nec poterit ferrum, nec edax abolere vetusta.

OVID.

Here ends my work defying sword and fire,
Time's gnawing tooth—and Jove's destructive ire.

Thus far the Muse her course hath run,
To league with fame, her darling son,
That *Chalcographian* thrice renown'd,
Collector famous, judge profound;
Sir *Catalogus*, who reveres
Sales, and their heroes *Auctioneers;*
Whose glib tongues go like windmills' clack,
When treating of renown'd *Elstracke;*

Conclusion.

Passes, of which they are true lovers,
Faithornes and *Hollars, Marshalls, Glovers;*
And yielding *Chalcographian* food,
Laborious *White* and rare *Gaywood;*
Nor does he less feel pleas'd to squint O!
On *Place's* famous mezzotinto.
Or *Smith*, a *scraper* wond'rous rare,
And *Valliant* too, beyond compare *(u)*.

(*u*) The undermentioned are remarkably fine specimens from the gravers of the several artists, &c. named above, viz. *King Charles* I. when Prince of Wales, standing by a chair, from the burin of *Elstracke—James* I. and his family, with *Prince Henry*, holding a scull, by *William Passe*—The same Monarch and his Queen, *Anne of Denmark*, by *Simon Passe*—and the *Marchioness of Buckingham*, with the border, by *Magdalena Passe—Cromwell* between the pillars, *Sir William* and *Lady Paston*, with *Carew Reynell*, by *Faithorne—Sir Thomas Chaloner* and the views of *Arundel House*, by *Hollar*—The *Earl of*

Conclusion.

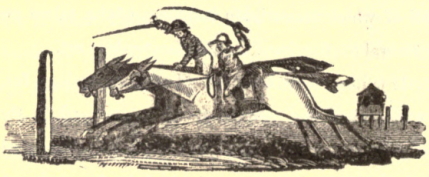
Having to view alike display'd
His friends—*the dealers* in this trade,
And prov'd he ranks with *Peers* on par,
Divines and *lawyers* at the bar;
Soldiers and *gentlemen* of worth,
With acres bless'd of dirty earth:

Stirling, by *Marshall*—*Sir Thomas Urquhart*, by *Glover*—*Barbara Urselin*, by *Gaywood*—*Nonsuch O Toole*, by *Declarum*—*George Clifford, Earl of Cumberland*, with *Sir Martin* and *Doctor Martin Leicester*, by *Robert White*. With regard to specimens of mezzotinto excellence, I must here enumerate *Sterne, Archbishop of York*, by *Place*—*King James* II. with the Anchor and *John Beggarus*, a foreign bishop, by *John Smith*, together with *Valliant's* portrait of his *wife*, and the *sheet print of his family*, all of which are striking instances of the talent possessed by these several professors of the Chalcographian art.

N. B. It is necessary that I should offer an apology for having omitted to mention the name of L—d St—mf—rd, in the list of collectors; the pursuit of that nobleman being dedicated to the accumulation of Hollar's prints, of which he has to boast a very fine assortment.

Conclusion.

Merchants—the nation's mighty props,
And keepers of *pawnbrokers'* shops:
Having, I say, enroll'd my story,
And crown'd mine hero—son of glory;
What else remains for me to do,
Than bid my Pegasus bring-to?
Wherefore all comments to cut short,
Since brevity is wisdom's *fort*,
The hand to curb-rein I apply,
Thus bidding readers, all good bye;
And *Catalogus* hail the GREAT,
Thus shrin'd in CHALCOGRAPHIAN STATE.



INDEX

TO

NAMES MENTIONED.

A

Page

AB—RD—N, Mrs. 123
Achilles 10
Ack—rm—n, Mr. 121
Albans Saint, the Boke of, 71
Alcibiades 165
Aldr—d—ge, Mr. 120
———, Mrs. 120
Alexander 14
All—n, Mr. the Br—w—r, 55. 105
———, the Player..... 34
Almon, Hist. of the Sons of, 73
Amati, Maker of Violins..171
Ames, Mr. 17, 25
Angelo, Michael 11
Anna, Queen of Denmark,180
Antonio, Marc 144
Appolyn, History of King, 73
Arg—l, D—k— of..... 59
Arragon, Catherine of....137

B

B—nk—s, S—r J—s—ph, B—r—n—t..... 12. 175
———, Miss.....143
B—yn—s, Measter..... 64

Page

B—rk—r, Mr. of R—ss—l St—t 153
B—rry, Mr. 28. 167
B—rrym—e, E—l of....137
B—th, M—rq—s of 33
———, M—rch—ss of... 33
Battalia, Francis, the Stone Eater 120
B—cl— rc, L—dy Di—a, 104
B—kf—d, Mr. 174
B—df—d, present D—k— of.....138
—— ——, late D—k— of,138
B—chy, S—r W—ll—m, 166, 167
Beggarus, a foreign Bishop,181
Bellingham, the Assassin..172
B—lo—, Mr. 61
Bettelini, Mr. 91
B—go, Mr. 122
hemen, Jacob 142
B—ndl—y, Mr. 134
Billy, Slender 137

Page

B—ng, Mr. 138, 139. 174
Bl—gr—v—, M—j—r... 65
Blanchardyn, History of.. 73
Bl—n—f—d, M—rq—s of, 30, 31. 73. 143
B—d—n, Mr. 57. 153
Boccacio 30. 72. 75
Boileau 166
Bonaparte.....14. 92
Boswell, Mr. James 57
B—ch—r, Mr. 57
Boccus, King of Sydracke, History of..... 74
Boruwlaski, Count 98
Bowes, Stoney..... 18
B—yd—ll, Ald—m—n .. 16. 177
Br—rd, Mr....105. 107. 133
Br—nt, Mr. ..17, 18, 19. 32, 33. 63
———, Mr. jun. 33
Br—t—n, Mr.....159
Bromley 22

Page

Br—wn—, P—t—r 119
Br—n the B—ks—r.....125
B—k—gh—m, Marchioness of, and Feather Fan ... 21
B—ck—gh—m, M—rq—s of..... 19
———, M—rch—ss of..... 19. 180
B—ckst—ne, Mr.....107
B—ll, Mr. 31. 34
B—ll, Miss 31
Bull and Farnham, the Weavers 22
Burgundy, Duke of 17
Burnet 11. 134. 147
B—te, M—rq—s of..... 34
B—xt—n, Mr.....107

C

Callot, the Engraver..... 98
Cardozo, the Dwarf..... 98
C—r—y, Mr. 122
Carew, Reynell 180
C—lf—d, Mr..... 15. 44. 84. 106. 111. 114
C—mp—ll 176
Caxton 17. 22. 70
Cesar 14
Cesar, Family of 11. 123
Ch—lm—rs, Mr..... 57
Charles, Prince 149
Charles I. 4. 145. 180
Charles II...4. 141. 145. 157
Ch—rl—te, the P—n—ss .170
Chaloner, Sir Thomas....180
Chatham, Lord 54
Chatterton, Thomas...28. 85
Chaucer, Geoffrey..... 71
——— , whole length of..100
Cheesemonger, Lady descended from 106
Ch—st—e, sen.....5. 50
———, jun. 49
Churchill, the Poet.....102

Page

Clarendon..11. 52. 118. 134. 148

Clifford, George, Earl of Cumberland.....181

Co—t—s, Mr. 154

Cocker..... 4

C—ln—g—i, Mr. 16. 92

C—mbe, D—ct—r 52

C—r—m, Mr. 19. 113

Coram the Philanthrophist, 114, 156

C—sw—y, Mr. R—h—d..141

Cr—ch—r—d, Mr. 60

Cremona 171

Cresus 121

Crib.....137

Crispin, Saint 98

Cromwell, Oliver, between the Pillars 180

Cr—wl—, Mr.....148

C—mb—l—d, D—k—of.. 94

———, George Clifford, Earl of 181

Page

Cut-purse Moll..... 22

Cuyp 162

D

Dancer, Mr. Nathaniel ... 87

D—rd—s, Mr..... 18

D—rt—n, Mr.....126

———, Mr. jun..... 98

Darwin, Doctor 176

D—v—ds—n, Mr. Al—x—d—r 159

D—v—s, Mr. H—t, M. P. 160

D—ght—n, Mr. 60

Delarum, the Engraver...181

Despard, Colonel 172

———, Mrs.....172

D—nt, Mr. D—g, M. P.56. 92

Dermer, Mr. 169

D—v—sh—r, D—k— of, 71, 72. 137

D—bd—n, Mr.....24, 25. 27

Page

D—m—d—l—, B—r—n .. 98
D—dd, Mr. A—ct—r ... 16. 58. 65. 67. 69
D—ds—ll, G—n—r—l... 8. 135
D—n—g—l, M—rq—s of, 127
Don Quixote 11
D—ce, Mr. 97. 136
Douw, Gerard 166
Droeshout, Martin 99
D—y, Mr. 105
Dryd—n 104
Dubois.....167

E

Edward IV. 13
Edwards, Ederd, the Missionary.....175
Egerton, Mr. John 106
Eglantyne, History of.... 73
El—z—th, Pr—n—ss 132

Page

El—z—th Grey, Queen of Edward IV..... 73
Elstracke 179, 180
Elwes, Mr. 87
Ely, late B—sh—p of, 51. 137
Esculapius..... 13
Ev—ns, Mr. 69. 72
Exeter, Earl of 143

F

Faithorne 4. 30. 60. 180
F—ld—r, Mr. 106
F—nn—ni, Mad——l— ..137
Farmer, Doctor 52
Farnham and Bull 22
Faustus, Doctor 142
F—lt—n, Mr. 99
Ferrex and Porrex 72
Fielding, Sir John 49
F—f—, the E—l of....63. 65
Finiguerra, Thomas, 23, 24, 25
F—tzw—ll—m, E—l 25

Page

Fl—xm—n, Mr. 144
————, Mrs.....143
Flora, Fables of 104
Florus, Francis 50
Fl—y—r, Mr. 18
F—nn—r—u, Mr.....114
Fothergill, Collection of.. 85
Frederyke of Jermen, History of 73
F—s—li, Mr., R. A..... 27

G

Gahagan 144
G—rd—r, Mr..... 28
Garrick, Mr.....34, 127, 156
————, Mr. the Player's Nephew 127
Gaywood.....180, 181
G——ge II. 28
———— III. 28. 132
Gibbons, Bill 137
Gilleray, Mr. 145

Page

Gl—c—st—r, D—k— of..118
Glover, the Engraver 180, 181
Godwin, Mr. 100
Gorbadue 72
G—rd—n, D—k— of 138
————, D—ch—ss of..138
G—ss—t, D—ct—r, 36. 57. 58
Gower, his Confessio Amantis 75
Gowland, Mr.....156
Grammont, Memoirs of Count 141
Granger, Mr...14. 20. 22. 31. 34. 46. 52. 107. 111. 114. 127. 147
Gr—v—s, Mr. sen.....30. 83
Gr—v—s, Mr. jun...16. 46. 84. 115. 120
Gr—n, Mr. sen. 122
Gr—n, Mr. jun. 122
Grose, Captain 170
Guistarde and Sigesmunde, History of 74

Page

Gulley 137

H

Hamilton, Duke of..... 25
———, Lady 157
H—rd—g, Mr. Edw. 103
———, Mr. Geo. 103. 122
H—rv—y, Mr. 127
Hase, Mr.....132
H—wk—, L—d 178
Hawys, Stephen 74
Heath, Mr. the Engraver.. 93
H—v—s—d—, Mr. 172, 173
Heber, Mr..... 73
Hector..... 10
Henry 8th.....22. 136
——— Prince, Son of James I. 180
H—rb—t, Mr.....101
———, Mr. Nephew of, 70. 100

Page

H—rb—t, Mr. Circus pr—m-t—r 124
H—rv—y and D—rt—on, Messires 126
H—ll, Mr. 153
Hogarth, 28. 34. 101. 142. 145
H—ll—nd, Mr. the A—c-t—r 58. 68
Hollar.... 4. 120. 180, 181
H—ll—sw—th, Mr. 144
Horace, 44. 64. 131. 146. 151
Hotham, Sir John 45
Humphreys, Miss 145
Huber, Mr..... 25
Huntingdon, Mr.....174, 175
H—ntl—y, M—rq—s of, 138
Hunter, Mrs. Orbey 176
H—st, Mr. 125

I—J

Infanta of Spain 146

Page

Inglefield, Sir Henry 30
Ing—bly, S—r J—n, Bart. 17
Ir—l—d, S—m—l, Mr.... 34. 101. 142
————, W—ll—m, H—n-ry, Mr. 56. 85. 102
————, John 34. 102
James I..... 4. 22. 34. 180
——— II. with the Anchor 181
Jason, the valiant Knight of..... 72
J—ff—ry, Mr. 16. 116
J—nn—ngs, Mr. D—g ...165
Jerome, Saint, the Life of, 70
Joan, Pope 175
Johnson, Doctor..... 57
Jonson, Ben 97
Jourdan, General..... 37
Junot, General 137
Juvenal 31

K

K—mbl—, Mr.....35. 151
K—rr, L—d M—rk, 32. 150
Ketch, Jack.....172
Kham, the, of Tartary...149
K—ng, Mr. 52. 114
Kirby, Mr. 113
Kirget, Mr. 29

L

L—ke, S—r J—m—s, Bart. 30. 63. 148
Langford, Mr.....177
Latona, and the Lycian Shepheards 150
Lavater 109
L—gh, Mr. A—ct—n—r, 54. 58
Leonora, Poem of 104
L—st—r, S—r J—hn, Bart.166
————, Sir Martin....181
————, Doctor Martin 181
L—p—d, Mr. 106

Page

L—chf—d, Mr. 153
L—ch, Mr. Auctioneer.... 52
L—mb—rt..... 139
L—gm—n, Mr..... 125
Lydgate, John..... 74

M

M—ckl—n, Mr. 176
Mahome 176
Mainwaring, Sen. 148
————, Jun. 148
M—l—ne, Mr. 34. 57
Mansfield, Sir James 32
M—rlb—h, D—k— of ...142
Marshall 180, 181
Martial, Epigrammatist .. 57
Mary, of Nemegen, History of 74
M—th—s, Mr. 156
Mezeray, the Historian...173
Miller, Joe 97

Page

Milton 11. 174
Moses and Pharaoh's Daughter 150
Mollineux 137
M—lt—o, Mr.....16. 89
————, Mr. Jun. 91
Moore, Doctor, by Faithorne..... 60
Mortimer, the Artist 142
Musgrave, Sir William, Bart. 14, 15. 47

N

Nassau, Family of 149
Nelson, Lord 144. 157
Nero 38
Newland, Abraham 156
N—ch—ls, Mr. 16. 17
N—c—l, Mr..... 17
N—ch—ls, Mrs. 13
Nixon, the Cheshire prophet.....142

Page

N—rf—k, D—k— of, 17, 18. 32. 63

Nornaville, Mr. 72

N—rr—s, Mr. 171

North, Lord 54. 91

——, Lady 91

——, Miss 91

O

Ot—g—, Mr. 92

Orf—d, E—l of 28. 174

Orm—, Mr. 125

Oss—lt—n, L—d 141

Otl—y, Mr. 27

O'Toole, Nonsuch 181

Oxford, Earl of 30

P

P—ls—r, Mr. 66

Pamphilio 170

Page

Parmegiano 136

P—rr D—ct—r 57

P—ry, Mr. 97

P—rs—ns, Mr. 122

Passe, Simon 4. 64. 180

——, Crispin 4. 64

Passe, William, Jun. 4. 64. 180

——, Magdalena, 4. 22. 64. 150. 180

Paston, Sir William 180

——— Lady 180

Pennant, Mr. 11. 148

Percival, Mr. 172

Persius 14

Ph—ll—p—, Mr. 59

———, Mrs. 59

Philalethes, or Webb, Esq. 57

Ph—ll—ps, S—r R—ch—d, Knt. 100

Pilkington, Mr... 27. 51. 158

P—nd—r, P—t—r 28

Pinson 22

Page

Pitt, the Right Hon. William 54

Place, Mezzotinto Scraper, 181

Plato 7

P—rt—r, W—lsh 165

Portuguese Ambassador .. 98

Proteus 121

Punch, Tom..... 65

Q

Queen, the..... 132

Q—nsb—y, D—k—of..137, 178

Quixote, Don 11

R

Raphael 11. 51. 142

R—wl—, Mr. 157

Reed, Mr. 53

R—s, Mr. 125

Page

R—g—nt, the Pr—e..61. 93. 105. 167. 169

Rembrandt 61

R—v—ly, the Rev.....164

Reynell, Carew 180

Richard III. 58. 153

R—ch—d—n, Mr.....15, 16. 44. 69. 99

Rigaud, Mr..... 67

R—b—ns, Mr. 127

Roscius 153

R—wl—s, Mr..... 69

R—xb—gh, D—k— of .. 69, 70. 75

Rubens 8. 142

Rumfius 170

Rummin, Nell 22

Ruysdale 162

S

S—nd—s, Mr.....71. 76. 174

Sc—tt, Mr. W—lt—r 126

Page

Sc—tt, Mr. W...20. 70. 104. 108. 127

——, Mr. J...19. 48. 70. 76. 101. 104. 133

Selles 94

Selman, Pickpocket 22

Selwyn, George, Esq.....137

Shakespeare..11. 36. 53. 75. 104

————, St—e's Engraving of 96

————, R—ch—d—n's Heads of..... 99

————, P—rry's Picture of 97

Sharpe, Mr. Engraver.... 93

Sheridan, R. B. Esq. M. P. 57

Shipton, Mother 142

S—mco, Mr. 16. 86

Skelton, Poet Laureate... 22

Slender Billy 137

Sm—rt, Mr. 165. 169

Smith, Mr. J. T..... 16

Page

Smith, Mezzotinto Scraper, ...180, 181

S—thby, Mr. 54. 58

Southampton, Lord..... 30

Sp—n—r, Earl..31. 59. 70. 73. 117. 136

St—ce, Mr. 16. 32. 95

St—ff—d, M—rq—s of ..158

St—mf—d, Lord 181

St—nl—y, Mr.....69, 70

Sterling, Earl of 180

Sterne, Archbishop of York 181

St—w—t, Mr. 17, 18. 62

————, Mr. Peter 19

Stothard, Mr...144. 166, 167

Strathmore, Lady 18

Straduarius, Maker of Violins 171

St—r—r, Mr. Authony ...107

Strutt, Mr. 22. 29

Styer, Maker of Violins, 171

S—ct, Mr. 157

Page

Sugden Tom 176
Summers, Will, the Jester, 136
S—th—l—d, Mr... 105. 107. 123
Swedenborgh 142
Syk—s, S—r M—st—n M—rk 30

T

T—nk—v—le, L—d 170
Tenis, Life of Catherine of, 70
Th—ne, Mr....16. 26. 85. 90
Thompson, Thomas, M. P.148
Thoresby, Mr. Leeds Historian..... 14
Th—nt—n, D—ct—r ...176
Th—nt—n, C—l—n—l ...178
T—rn—y, Mr. M. P. 117
T—ke, Mr. H—rne..... 53
T—rre, Mr..... 90
T—k—ns, Mr. 65
T—wnl—y, Mr. 114. 148

Page

T—wn—d, M—rq—s 57
Tr—ph—k, Mr....16, 17. 73
Tr—sl—r 34
Tullius, on Old Age,.... 70
T—rn—r, S—r Gr—g—y P—ge, Bart. 140
Tighe, Mr. 47. 171
T—ss—n, Mr. 55. 108

V—U

Valliant 180, 181
——, Mrs. and Family, 181
Van Assen 97
V—nc—t, Mr. 102
Vergilius, the Life of 73
Virgil 103
Udn——y, Mr..... 59
Urq—h—t, S—r Th—m—s 181
———, Mr. 172
Urselin, Barbara.....181

W

Page

Walcot, Doctor..... 28
W—ld- -n, Mr.....57. 151
Walton, the Angler.....139
Walter, William 74
W—rw—k, the E—l of . 173
Waterloo.....162
Webb, Mr. 57
——, the Author..... 74
Wellington, Marquis..37. 158
West, Mr. R. A. .28. 166, 167
——-, Mr. his Sale..... 71
W—st—n—, Mr. 107
Wharton, Doctor 57
Whitbread, Mr. 13
White, Mezzotinto Scraper, 180
——-, Robert 181
Wilkie, Mr. R. A....166, 167
Williams, the Murderer ..177
Wilson, Mr. 33
Winken de Worde 73
W—db—n, Mr. 24
————, Mr. P—ts—r, 23, 24, 25, 26. 60. 165. 169
————, Mr. F—me-m—k—r 24
——-—, Mr. B—ks—r, 24
Wouvermans 162
Wyatt, Mr..... 57

Y

Y—m—th, L—d.....137
Y—k, D—k— of 178
——-, D—ch—ss.....170

Z

Zimmerman.....167

GENERAL INDEX

OF

CONTENTS.

Page

ADELPHI, the..... 167

ALCIBIADES, Antique Dog of 165

ALTHROPE, curious Picture at 136

ANGLER, WALTON'S rare Edition never paid for..... 139

ANTIQUARIAN SOCIETY, insufficient Member of the..... 159

ANTWERP, Ruben's Mansion at..... 142

ARM CHAIR, one sold for £60,..... 174

ARMOUR, old Collector of 169

———, Knights roasted in..... 173

ARTS AND ARTISTS OF BRISTOL, Poetical Delineation of.. 161

——, flourishing State of, in the Metropolis..... 166

——, Society for the Encouragement of, in the Adelphi.... 167

ARTISTS, the MODERN, a Patronizer of 166

Page

ARUNDEL HOUSE 180

AUCTION ROOM, View of..... 69

——— Milling Match at one..... 69

——— Mart 78

AUCTIONEERS, Act of Parliament relating to 68

———, a Classical one..... 49

AUTHOR, the Picturesque one, outwitted..... 101

AUTHORS, Royal and Noble..... 33. 106

AUTOGRAPHS, Copies of 85

AUTUMN, heroic Apostrophe to..... 43

B

BAGNIGE WELLS 9

BAIL, running away from 77

BAILEY, the Old 177

BANK NOTES, their Value known to R—y—lty..... 132

BANKERS, Account of Portraits vested at a..... 110

BARTHOLOMEW FAIR 13

BASIOLOGIA 63

BELGIC SPRITE, pertinacity of a 59

BIBLES illustrated 32

BIOGRAPHICAL HISTORY, GRANGER'S..... 14

Page

BIRD FANCIER..... 176

BOCCACIO, high Price given for..... 31

BOOKS, Obscene one's collected.....177, 178

BOOKBINDING, Utility of..... 101

BOY, a carrotty-headed one engraved..... 91

BRITISH MUSEUM, the 60, 61

——————, Theft at the..... 60

BRISTOL, Arts and Artists at..... 160

BREWHOUSE, Whitbread's..... 13

BUCKINGHAM House..... 69

BURNET Illustrated 15

BUYING and SELLING, Proofs of, in Gentlemen 133

C

CARLETON HOUSE 165. 169

CARPET WAREHOUSE, Leicester Fields 67

CASTLE STREET, LEICESTER FIELDS, Anecdote that occurred there..... 117

CATALOGUE of English Heads, Bromley 22

CATALOGUS, well disposed of 39

——————, accurate Description of..... 11

——————, his Person 12

——————, his Physiognomy ..... ib.

Page

CATALOGUS, his Corporation..... 12
————, his thighs..... ib.
————, his legs..... ib.
————, his feet..... ib.
————, his hat..... ib.
————, his wig..... ib.
————, his Coat..... 13
————, his Waistcoat..... ib.
————, his Inexpressibles..... ib.
————, his hose..... ib.
————, his boots..... ib.
————, his Walking Stick..... ib.
————, his Martial Deportment..... ib.
CHALCOGRAPHY, Invention of..... 23
CHALCOGRAPHIAN SUPERIORITY, Struggles for the Attainment of..... 67
CHESHUNT, HERTFORDSHIRE..... 101
CHINA, Specimens of, collected..... 170
CHURCH, SAINT Dunstan's..... 72
CIRCUS, the Royal..... 124
CLARENDON illustrated, Copies of..... 15
COACH, Landscape so called..... 61
COINS, Collectors of..... 170
COLLECTING, meanness in..... 133. 149

Page

COLLECTION, a fine one..... 102
COLLECTORS, Ignorance of, generally speaking 147
COMPANIONS, dissolute one stigmatized 137
COPY, a pretty one..... 37
COVENT GARDEN THEATRE..... 155
COURTSHIP OF TWENTY YEARS, Marriage after..... 58
CRAMMER, a, meaning of, explained 38
CURIOUS PERSONAGES 113
CYPRIAN, the, and Gowland's Lotion Paper 156

D

DEATH, a precise Emblem of..... 31
DIRT, the Collector's sacred Erugo 117
DOG, ANTIQUE OF, sold for £1000.....57. 165
—— FANCIER, Account of one, and a Noble Peer..... 138
DRURY LANE THEATRE..... 155
DUKE'S PLACE 137
DULWICH COLLEGE 34
Dupes, Seven Species of..... 105

E

ENGRAVERS, Strutt's Dictionary of 23

Page

EUROPEAN MUSEUM, the..... 99

EXCLAMATION, an heroic one 10

F

FAMILY, the, of James I. 180

FASHION, the Amateur of a Letter Mania 154

FIRE, destructive Effects of a 135

——, an Apology for applying to the Pawn-shop 110

FLEET PRISON, the..... 18

FLORA, the Fables of..... 104

FLORENCE 24

FOOLS, an Erudite Chronicler of, recorded..... 136

FOPPERY, Theatrical 154

FOREIGN PORTRAITS, Mistakes committed in illustrating 148

FOREIGNERS, shameful predilection for 94

FOUNDLING HOSPITAL, the..... 114

FROGMORE..... 104

G

GAMBLING, Reprehension of 137

GARRICK, Collector of his Portraits 156

GILES'S, Saint 169

Page

GLASS, stained, Collector of..... 173

GONE, GONE, harmony in the Sound of..... 44

GOWLAND'S Lotion Bills 156

GRAMMONT, Illustration of..... 141

GRANGER, Expence of collecting for 45

————, illustrated Copies of..... 23

————, Profit and Loss sustained by illustrated Copies of 127

————, illustrated Dilapidation of a 107

GRAPHIMANIANS, Account of..... 158

GROCER, Account of a, and Private Plate 89

H

HALTERS, Collector of 172

HAM, the Common at..... 20

HAMMER, the, when particularly useful..... 63

HERCULES, and the Hydra Print of 26

HERMES Hill 174

HERO, a Chalcographian one described 84

HISTORY OF ENGRAVERS, Lord Orford's 28

HOGARTH, Collection of.....102. 142

HONOUR, the Acme of 90

Page

HOUNDS, D—g D—nt's Antipathy to 56

HUMAN LIFE, Economy of 104

I

ILLUSTRATION, how to accomplish cheap 142

IMAGE VENDER, Account of an 90

IMPRESSIONS, comparative Value of, according to their Excellence 23

————, Proof Price annexed to 60

IMPRUDENCE, or a Visit to the Country 108

INVECTIVES, unjustifiable ones 10

INVOCATION, an Heroic Specimen of 10

IRELAND'S FABRICATIONS, who purchased by 56

ISLINGTON 9

K

KING'S BENCH, the 18

KNOCK-OUT, Nature of one explained 47

————, Pugilistic Contest at 69

L

Page

LAMBETH Palace 66. 124

——— Marsh, Penny-print Vender at..... 66

LANTERNS, STAFFS, and RATTLES, &c. Collector of .. 173

LEEDS, Library of the Historian of..... 14

LEICESTER Fields 67

LEONORA, Pictorial Embellishments to 104

LYCIAN Shepherds, the, and Latona 150

LONDINA 124

LYING, the Auction Pulpit's Heir Loom 50

M

MANIA, Origin of a..... 8

———, Description of a 133. 142

———, ARMOUR.....170. 173

———, AUCTION 36

———, BIBLE 32, 150

———, BIRD..... 176

———, BURNETT 15. 148

———, BUST 144

———, CARICATURES..... 145

———, CHAIR 174

———, CLARENDON 15. 148

Page

Mania, Coin..... 170
———, Dogs.....165. 170
———, Fiddle..... 170
———, Fool..... 136
———, for Foreigners..... 95
———, Garrick 156
———, Grammont..... 141
———, Granger 114. 127. 148
———, Graphic, New.....135. 159
———————, Old 135. 159
———, Halter..... 172
———, Hogarth 142
———, Masks 144. 172
———, Medal..... 170
———, Methodistical.....174, 175
———, Military Saddle 169
———, Modern Graphiæ 135. 159
———, Natural History..... 174
———, Nicnackatarian 168
———, Obscene.....177, 178
———, Odd Characters..... 98
———, Parrot 176
———, Pennant.....15. 148
———, Picture.....159, 160

Page

MANIA, PILFERING 149
———, PILKINGTON 23. 159
———, PLAY 152
———, PROCESSION..... 143
———, RAPHAEL..... 142
———, RATTLE, STAFF, and LANTERN..... 173
———, ROPE 172
———, RUBENS 142
———, SADDLES 169
———, SHAKESPEARE 34
———, SHELL 170
———, SHOP BILL..... 171
———, SNUFF BOXES..... 171
———, STAGE..... 154
———, STAINED GLASS 173
———, STOTHARD..... 144
———, STRUTT 23
———, TEA POT 174
———, THEATRICAL 35. 151. 153. 155
———, TOBACCO PAPERS 171, 172
———, TOPOGRAPHICAL 16
———, TULIP 176
———, TYPOGRAPHICAL..... 24. 101. 135
———, UNIVERSAL..... 140. 174

Page

MANIA, UNIVERSAL, how cooled 140

———, WIG 157

———, WIFE 175. 177

MARSH-GATE, THE, Errand Boy Printseller 66

MASQUERADE, a Gentleman STAGE LOVER, addressed at the, 150

MEDALS, Collection of 170

METHODISTICAL RELICS, Collection of 174, 175

MEZZOTINTO SCRAPERS, their Works described 180

MINIATURE PAINTER, Reverence of one for Titles 142

MONTHLY MIRROR, a Gentleman Scribbler for the 153

MOSES, the finding of 150

MUCK, Running a 55, 56

N

NATIVE TALENT, Neglect of 94

NATURAL HISTORY, Collection of 174

NICNACKATARIANS, Venders of Curiosities 168

O

OBSCENE Prints, Collectors of 121

———— Books, ditto 121

ODD CHARACTERS, a proper Decoration for the Title of 112

Old Bailey, the 75. 120

P

Page

PAINTERS, Pilkington's Dictionary of 23

PAINTING, Anecdotes of..... 28

PALL MALL 28. 71. 104

PAPER, the Date of, known by its Taste 25

PARADISE of Dainty Devices, Copy of.....74. 139

PARIS 27

PARROT, the good keeping of one..... 176

PATERNOSTER-ROW, Great Firm there 125

PENNANT, Collectors for..... 148

PIAZZA, COVENT GARDEN, the..... 120

PICTURE Dealer, a Reverend one 133. 165

——— SALE, Mistake at.....51. 63

PICTURES, celebrated one by Barry in the Adelphi..... 167

PILKINGTON, Collectors for..... 23

PLATES, Old Ones newly discovered..... 8

POEM, Conclusion of the..... 179

POET, the would-be, over-matched 103

PORTRAIT, Augmentation in the Value of 84

———, high Price given for 30

———, Copies of Rare Ones necessary..... 45

PORTRAITS, ANONYMOUS, a Nominator for 96

———, SPURIOUS, Engravings of 96

PORTRAITURE, A, after Lavater..... 109

PRINTS, obscure ones collected 121

Page

PRINTSELLER, A, too much for the Trade 112

————, Primum Mobile 44

—— ———, VENDER'S PROMISSORY NOTES, how discounted 121

————, VENDER, a Clerical Specimen.....133. 165

PRINTING HOUSE, Private One at Strawberry Hill 29

PRIVATE PLATES, Account of 89

PROCESSIONS, Collector of..... 143

PROOFS by mistake selected at the British Museum..... 61

PURLEY, Diversions of 53

Q

QUARTERN LOAF, infinite Utility of a..... 47

QUEEN SQUARE, Parsimonious Collector of 144

R

RATCATCHER, Account of 93

RIPLEY CASTLE 17

ROME, Vatican at 30

ROPES, a Collector of 172

ROYAL and NOBLE AUTHORS, new Publication of, by whom supported 106

RUBENS, Collector of 142

————, Mania for the Mansion of 142

RUSSIAN Company, President of the 134

————, TALLOW, happy Speculation in 161

S

Page

SADDLES, Military ones collected 169
SAINT DUNSTAN'S CHURCH 72
Ditto ditto Statues there 73
SAINT MARTIN'S LANE, and Going 25. 68. 105
SCOTTISH MANNERS and ACQUIREMENTS, Description of, 108
SHAMROCK, or Pat and the Clean Shirt 117
SHELLS, Collection of 170
SHELL, £1000. paid for a Rare One . . . . . ib.
SHOP BILLS, a Collector of 171
SQUARE, in Tom Jones, adverted to 49
STAINED GLASS, Collectors of 173
STOCKINGS, odd ones, worn by a Bookseller 116
STOTHARD, Collector of his Works 144
STRAWBERRY HILL 29
STRUTT, Illustrated 23

T

TALENT, Want of in Three Branches, of Collecting, Playing, and Poetry 152
TAVISTOCK STREET, or D—d transmogrified 68
TEA-POTS, Collector of 132
TEMPLE, THE 77
THEATRICALS, Collectors of 151

Page

TOBACCO PAPERS, Collector of 172

TRIBUTE MONEY, Rubens's Picture of 8

TROYE, the Historye of 73

TROPHY, a Martial one 37

TUPLIPS, Collectors of 176

TYPOGRAPHICAL Work, an Error in 17

V—W

VATICAN, the 30

WARWICK CASTLE, fine Armoury at 173

WESTMINSTER, Cosmography of 120

WIGS, Collectors of 157

WINDSOR 104

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